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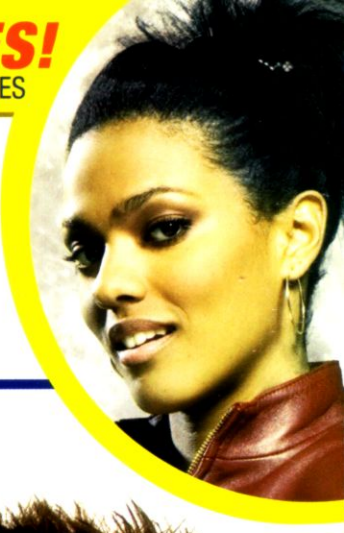
MARK GATISS AND *NIGHT TERRORS*

OH, **MS JONES!**
MARTHA'S AMAZING ADVENTURES



DOCTOR WHO INSIDER

ISSUE 008

"I don't think you'd ever call Rory fashionable..."

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WELCOME...

Another fantastic season of *Doctor Who* has come to a close. It's been a year of revelations with the truth about the origins of our favorite archaeologist, River Song, finally being revealed. We've at last been given the answers to questions originally posed as far back as 2008's *Silence in the Library/Forest of the Dead* when River made her first appearance and refused to give the Doctor (and us!) any spoilers from her TARDIS blue book. But now there are no more secrets... or are there?

Oh, no! Just as the final episode came to a close another question about the true origins of a character has been posed. Doctor who?! What? *What*?! Does this mean that the Doctor has been keeping quiet about a few things from his past? Is there more to him than we know about? In fact, this assertion was previously made as long ago as 1988 in *Doctor Who*'s 25th anniversary story, *Silver Nemesis*. The events of that adventure revolved around a statue known as 'Nemesis' that had been sculpted from a living substance called validium and came from the distant past of the Doctor's homeworld, Gallifrey. Lady Peinforte, had learnt secrets from the statue and, shortly before her death, claimed that she knew that the Doctor was "more than just a Time Lord." Perhaps now, over 25 years later as we approach the 50th anniversary of the series in 2013, we may be about to find out the truth?

Before then, though, we have the annual Christmas Special episode to look forward to. To find out more about it, don't miss the next, festive-themed issue of *Doctor Who Insider*!

John

DWI NEWS...
Geronimo! 04

FEATURES...
Arthur Darvill 06
Bonnie Langford 14
Mark Gatiss 26
Mark Eden 42

NEXUS POINT...
An Unearthly Child 12

DATA FILE...
The Third Doctor 20

TIME SCOOP...
Martha Jones 22

MERCHANDISE...
DVD 32
Audio 34
Books 36
Store Insider 38

FAN ZONE...
Recreation Generator 40

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GERONIMO!

A round-up of the latest news in the Doctor's universe

CHRISTMAS is coming!

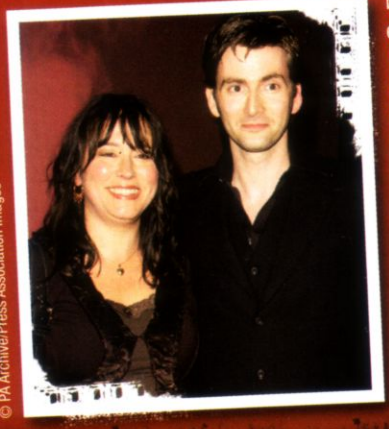
Filming has begun on the 2011 *Doctor Who* Christmas Special, with the cast and crew on location at Stradey Castle in the Welsh town of Llanelli. The as yet untitled story, written by Steven Moffat, is set during World War II and begins with the widowed Madge Arwell and her two children, Lily and Cyril being evacuated to a draughty old house in Dorset. There they meet the caretaker of the house, a mysterious young man who wears a bow tie, and find a big blue parcel is waiting for them under the Christmas tree. The family are about to enter a magical world and learn that a Time Lord never forgets his debts...

"The Doctor at Christmas – nothing is more fun to write," says Steven Moffat. "Maybe because it's so his kind of day – everything's bright and shiny, everybody's having a laugh, and nobody minds if you wear a really stupid hat. Of all the Doctors, Matt Smith's is the one that was born for this time of year – so it's the best news possible that he's heading back down the chimney."

Matt Smith is joined by some very special guest stars, including Claire Skinner as Madge. Claire is well known to British TV audiences as long-suffering mum Sue on the hit BBC1 comedy *Outnumbered*.

"I am thrilled to be playing Madge who is a bit of super-mum. It's a magical part," says Claire.

Also in the cast are the star of *Black Books*, Bill Bailey, comic actor Alexander Armstrong who was the voice of Mr. Smith in *The Sarah Jane Adventures*, and author, actress and comedian Arabella Weir best known for starring in *The Fast Show* – but she also once played the Doctor! In Big Finish Productions' *Doctor Who Unbound* audio series, Weir played a female incarnation in the story Exile. For a time, she was also the real life landlady of Tenth Doctor David Tennant [both pictured left]!



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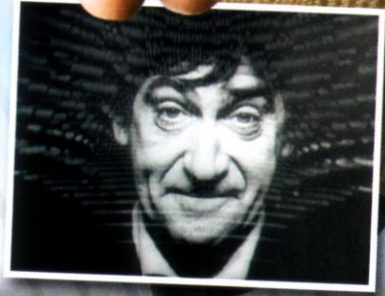
The director for the Christmas Special is Farren Blackburn, a newcomer to *Doctor Who* who but no stranger to the fantastic having most recently directed the BBC's new supernatural drama *The Fades*.

The 2011 *Doctor Who* Christmas Special is expected to be broadcast on Christmas Day, December 25, in both America and the UK.

The Second Doctor returns

BBC Books is continuing to ramp up publishing plans for original book adventures featuring past Doctors. Last month, *Doctor Who Insider* reported that novelist Alastair Reynolds would be writing *Harvest of Time*, featuring the Third Doctor for release in 2013. Now it has been revealed that celebrated sci-fi writer Stephen Baxter is currently writing a novel to feature the Second Doctor, entitled *Wheel of Ice*. Baxter specializes in writing 'hard' sci-fi novels, with the books *Time* and *Space* amongst his best known works. *Wheel of Ice* will be released sometime in 2012.



News compiled by Mark Wright.

Steven Moffat

MOFFAT'S HUGO WIN!

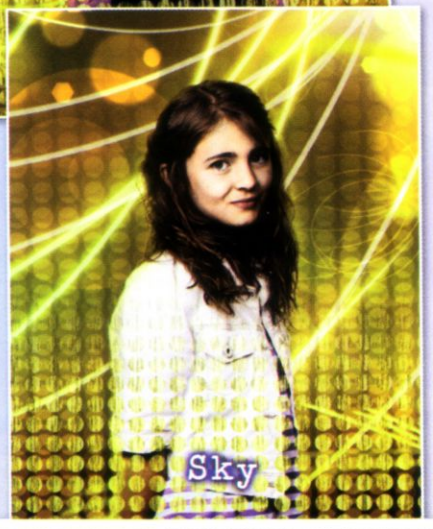
Steven Moffat has won a fourth Hugo award, for the finale of the 2010 series of *Doctor Who*, *The Pandorica Opens/ The Big Bang*, in the Best Dramatic Presentation Short Form category. The coveted awards were announced at the World Science Fiction Convention in August, with the *Doctor Who* showrunner and executive producer beating off competition from two other *Doctor Who* adventures – Richard Curtis' *Vincent and the Doctor* and Moffat's own *A Christmas Carol*.

Moffat has previously won the Hugo for his very first *Doctor Who* scripts, *The Empty Child/ The Doctor Dances*, Series Two's *The Girl in the Fireplace*, and *Blink*, the story that introduced the Weeping Angels. Moffat's contribution to Season Four, *Silence in the Library/Forest of the Dead* was nominated in 2009, but lost out to *Dr Horrible's Sing-Along Blog*.

Also at the awards, the acclaimed *Doctor Who* book, *Chicks Dig Time Lords*, an examination of being a female *Doctor Who* fan, took the Best Related Work gong.

Goodbye Sarah Jane

Sarah Jane


Sky

Doctor Who spin-off *The Sarah Jane Adventures* began transmission of its final series in the UK on October 3 with the two-part story *Sky*, introducing the new regular character of Sky, played by Sinead Michael. The broadcast of the six episodes of Series Five followed a launch of the series held at London's BFI Imax cinema.

The event was attended by a large audience of young viewers, along with cast and crew from the series. After a big-screen showing of the first two episodes, Daniel Anthony (Clyde), Anjli Mohindra (Rani), Tommy Knight (Luke) and Sinead Michael (Sky) took to the stage to answer questions from the audience, along with writers Phil Ford and Gareth Roberts. All paid tribute to the late actress Elisabeth Sladen, who played former *Doctor Who* companion Sarah Jane Smith in the series, and said these final episodes should be seen as a celebration of her life and achievements.

Aside from series opener *Sky* by Phil Ford, the final two-part stories are *The Curse of Clyde Langer*, also by Phil Ford, and *The Man Who Wasn't There* by Gareth Roberts, seeing the return of Tommy Knight as Luke.

Award Nominations

The writing team for Series Six of *Doctor Who* has been nominated for a prestigious Writers' Guild of Great Britain award in the Best Television Drama category. This is the third year in a row that *Doctor Who* has been nominated by the Writers' Guild, the work of the writers being recognized and nominated by their own peers. In the past two years, *Doctor Who* has lost out on both occasions to *Being Human*, the BBC's supernatural comedy drama written by *The God Complex* writer Toby Whithouse.

Doctor Who showrunner Steven Moffat has also been recognized in the nominations for the Best Television Drama – Short Form category for his other hit TV drama, *Sherlock*, along with fellow *Doctor Who* writers Mark Gatiss and Stephen Thompson.

The results of the awards will be announced in a ceremony taking place on November 16.

Gone fishing for Let's Kill Hitler

Mr and Mrs Bull with their winnings!

On Saturday August 27, to coincide with the global premiere of the new batch of episodes, the winners of BBC AMERICA's Where's the TARDIS? competition received their very special prize…

The Bull Family of Madison, Wisconsin, won an exclusive big-screen premiere of *Let's Kill Hitler* in their hometown for their family and 100 of their friends & family, as a prize for their winning entry in the network's competition which challenged fans to build their own TARDIS and photograph it in an interesting place. The Bulls grabbed the prize for their fantastic fishing shack TARDIS, standing for 'Time and Relative Dimension Ice Shanty', which was photographed in action in the middle of a frozen Wisconsin lake while the family fished nearby.

The special screening was attended by the Bulls, along with a large group of ardent *Doctor Who* fans – amongst whom were several fez wearers, Doctors and an even an Idris from *The Doctor's Wife*.

The family also won all 47 years of *Doctor Who* on DVD, which they can now watch in their ice shanty, out in the middle of a frozen lake! *Doctor Who Insider* sends warm congratulations to the Bulls!

RORY'S JOURNEY...

Arthur Darvill talks exclusively to Darren Scott and looks back on how this year's adventures and revelations have impacted on the life of his alter-ego, Rory Pond.

The last time *Doctor Who Insider* chatted with Mr Rory Pond himself, Arthur Darvill, we mentioned how funny he was.

Now, chatting at the tail end of the – let's face it – somewhat explosive and mind-bogglingly brilliant Series Six, we're going to just put it out there.

Arthur Darvill is cool.

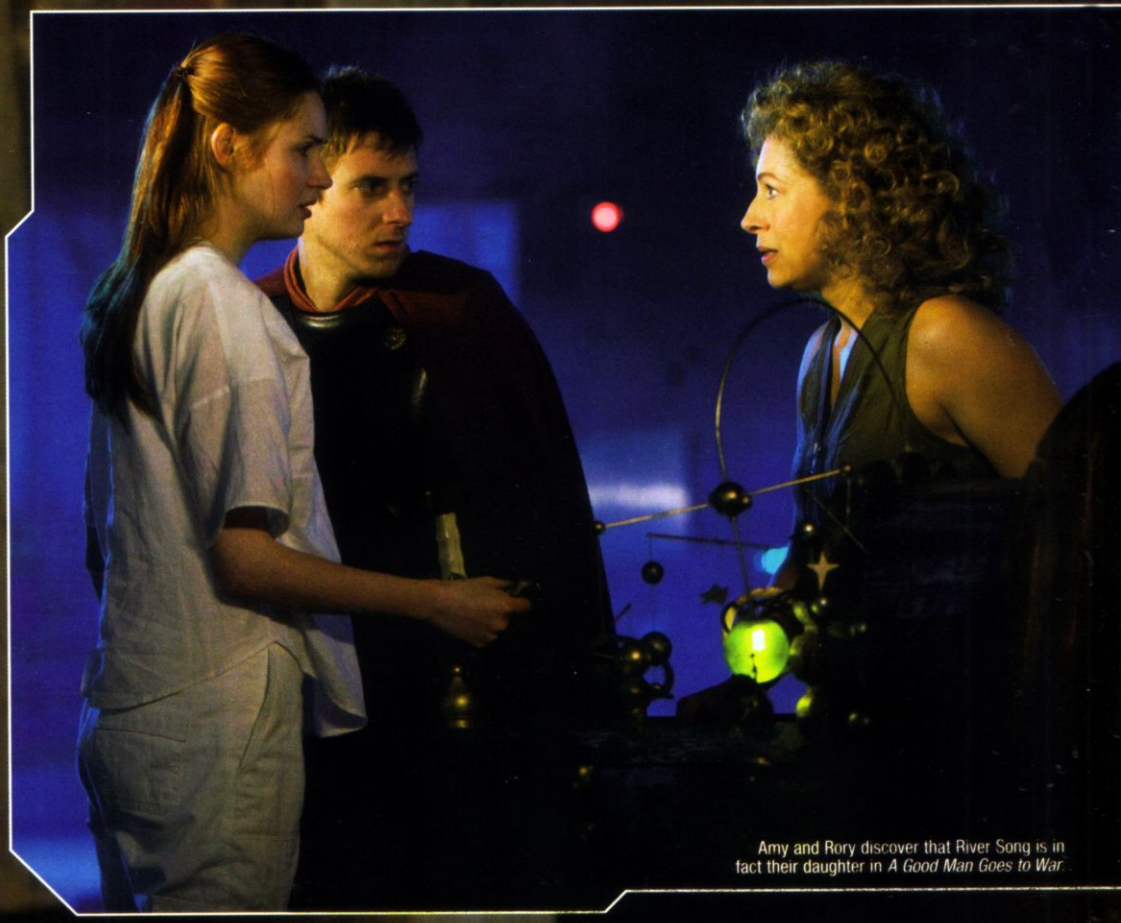
He's breathed a new lease of life into Rory since becoming a 'proper' companion (no, we still haven't worked out the official logistics of that statement either). In fact, he's breathed several leases of life into Rory, but we'll get to that in a bit.

The time traveling nurse from Leadworth has become a proud-but-sometimes-confused father to Melody Pond aka River Song, fought for the rights of Gangers, gone to war for his wife and put Hitler in a cupboard. But those are all life-changing, earth-shatteringly important plot developments. Something else happened to Rory

"Sometimes I feel like an idiot when I'm just getting my lunch dressed as a Roman..."

Williams that wasn't quite so cataclysmic, but was very much cool. He's only gone and gotten a little bit stylish. The body-warmer seems all but gone...

"Yeah, that was my request actually," Arthur laughs. "I think Rory went through the gamut of body-warmers... It wasn't like a conscious thing that he's suddenly become aware of fashion because I don't think you'd ever call Rory fashionable... It's really funny what they did, they did a really good job – they kind of started dressing me and Karen quite similarly," he says of the costume designers on *Doctor Who*. "Obviously I wasn't in a skirt, which you can never rule out in *Doctor Who*... I think his biggest influence on his wardrobe is probably his wife."



Amy and Rory discover that River Song is in fact their daughter in *A Good Man Goes to War*.

Oh the cruel irony of Rory never being fashionable – today, as we're sat in the *Doctor Who* offices in London, Arthur's looking effortlessly trendy in faded denim and a baggy woolly jumper while still rocking the beard he sported in a much-praised theatre run of *Doctor Faustus* at London's Globe Theater. It's a far cry from the slicked back, suited-and-booted look he sported way back in *The Impossible Astronaut*.

"Absolutely. I was pleased with that," he smiles before I remind him that it wasn't long before the production team had him back dressed as a Roman.

"I always go 'oh God, not again' but I do secretly enjoy it actually," he admits. "It gives you a completely different feeling walking around in that. Sometimes I feel like an idiot when I'm just getting my lunch dressed as a Roman... But it's always fun to dress up."

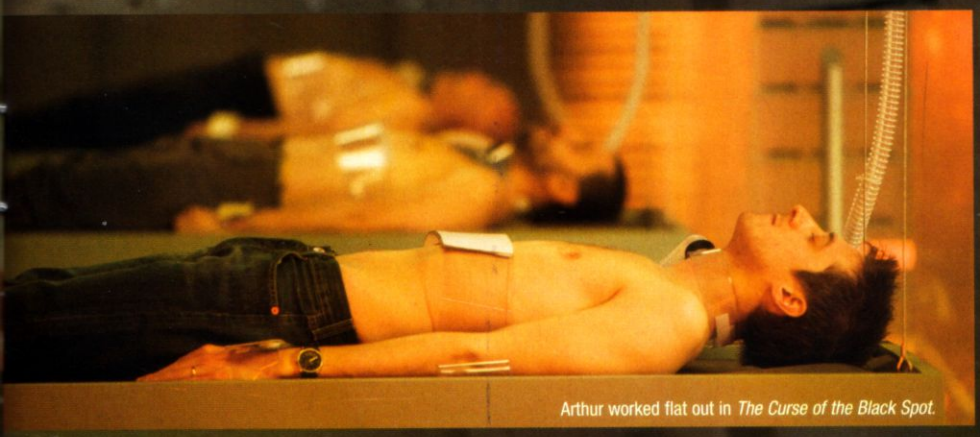
But it's not always about the dressing up. Sometimes it's about the undressing. Because – slightly bizarre fact coming up that we couldn't let pass us by – this year in *The Curse of the Black Spot*, Arthur became the first shirtless man in the TARDIS.

> **"I did just lay on a table for two days, half-naked..."**

"Yes!" he bursts out laughing. "It was a defining moment in my life. It was kind of funny, I did just lay on a table for two days, half-naked which is kind of like how I'd be at home anyway.

On a table?

"Yeah, on a table."



Arthur worked flat out in *The Curse of the Black Spot*.

Fashion, nakedness and jokes aside – let's get down to the real business at hand. The aftermath of the dramatic events of Series Six. Everyone else in the world seems to have had their say – how does he think the series went?

"I think it's brilliant," he replies firmly. "I think what has happened, as a natural progression of the same core team doing it for so long now, is that it's really grown. And not as – there's this whole thing about saying it's gotten bigger and better and I don't think that's necessarily the case, I think it's got richer and more interesting and complicated. The relationships have all become really detailed and it's been," he stops and thinks for a moment. "It's been really hard actually, in a good way. It's not like it's just kind of an easy thing to do, it's been really rewarding to do this series. And I think what Steven's [Moffat, showrunner] created is far beyond where *Doctor Who*'s ever been before."

Far beyond indeed. When Arthur signed up to play the bumbling nurse in *The Eleventh Hour*, he can't ever have dreamed that he was going to end up being the father to a recurring character who had actually died in the previous series. We sit trying to figure out River Song's timeline before shrugging and agreeing that it

obviously makes complete sense and we'd be daft to not be able to work it out. Ahem. But what's it like being Alex Kingston's dad? It's surely not your average day in the office.

"It's brilliant! It's a bit of a one to get your head round actually," he laughs. "The first time I spoke to Alex after we found out, she just said 'hello Dad'.

"It does work," he says of the many, complex plot twists and turns. "You got loads of answers in *Let's Kill Hitler*. I think it's great. It was something that we all speculated about – as we all speculate about everything and came up with lots of different options before we knew what actually happened, just like all the fans. I think it's something that could have been predicted by some people, but maybe not in the way that it's happened. I think it's just really surprising. By the end of it, it makes so much sense. I think it's great that everyone's sort of linked in a certain way, it's not just people traveling with the Doctor, it's people who are completely in the world of it now – they've been dragged *so* far into the world that that's all they know."

> ***"The first time I spoke to Alex after we found out, she just said 'hello Dad'."***

From one extreme to another – finding out that he was to be the father of River Song to learning that he was to be bewitched by the ethereal beauty of model Lily Cole, albeit in her guise as a sinister sea siren in *The Curse of the Black Spot*. What was it like being enchanted by Lily?

"Brilliant. She did such a good job and she was so cool. She actually had quite a difficult job to do because a lot of the time she was just walking around looking evil. Because she doesn't look that evil..." he smiles. "She did a great job and was just a pleasure to work with, really cool and down to earth, normal and lovely – like most people who come on to *Doctor Who*. There's no kind of 'glamor' to it when we're doing it, it's very much a kind of 'just dive in and do it' and she really did that, it was great."

Talking of people who look evil – I've been given a very specific question from the editor (not that he looks evil, but the person his question pertains to was...) Was it fun giving Hitler a fist in the face?

Arthur roars with laughter. "Yes it was actually. When I read that script, there's a few moments in that episode where you're like 'you can't do that!' I mean, there's some brilliant, brilliant moments, especially in that scene with Hitler. Steven's just gone for it, he's gone 'well, what would happen? This would happen.' When I read 'Rory punches Hitler in the face' I was a very, very happy man," he beams.

Another moment that Arthur was particularly fond of, also in *Let's Kill Hitler*, was revisiting Rory's teenage years, and the origins of the now-married couple's romance.

"We were really pleased that that came up. And it's good because it's not dwelled on, it's

"Shut up, Hitler!"

not kind of given too much weight – you don't have an episode where it goes all the way into how they got together, it's just a few key moments. It was actually quite close to what me and Karen discussed happened anyway and then a few Steven Moffat details thrown in which really made us laugh. It was quite funny filming that because it was obviously pre-*The Eleventh Hour* and it was the closest thing to playing it like that. That very awkward, very, very overly-awkward, self-conscious way that I think Rory's been trying to shake off for ages. So yeah, it was really good, really fun going back and doing that."

As we talk about how different Rory is from his first appearance in Series Five we mention that while Rory may have elements of awkwardness and clumsiness, he's actually got more comedy moments than nearly any other character this year. In fact he's become something of a scene stealer, albeit in a good way...

"Yeah," he says coolly, in a joking manner that says he'd planned it all along. "Had a chat with Steven about it," he says. "He said within certain scenes, and the dynamic of certain scenes, lots of people say lots of things about things that are going on and then Rory, at the very end, just says something really funny. I quite like that element of it. I've stopped feeling the pressure to be funny and I realize that with Steven's writing you just have to say it, it is funny. My favorite scene for that is in *Let's Kill Hitler* when they get beamed onto the Teselecta. Inside the robot there's just a really good scene with Karen and me, it's one of the most enjoyable scenes. It's really well written, really fast and funny. I don't know why I found it so enjoyable to do. Steven's writing is so good, precise and funny. We had a lot of fun doing it and that's one of my favorites."

Aha! The F word. He's crossed that line in an interview where he's mentioned 'one of his favorites' which instinctively means we're duty bound to ask him what his *actual* favorite moment has been. In *Doctor Who* interviews that's right up there with 'what's your favorite monster?'

"I don't know, there's been loads," he considers. "It's been so huge. Going to America was amazing, and doing all that stuff," he says of the scenes filmed in Utah that topped and tailed the series. "Each episode has the bits that you remember when you were doing them, like going to Cornwall for the pirate stuff was brilliant, being on the boat in the rain... *The Girl Who Waited* is a favorite of mine just because it explains Rory and Amy's relationship a lot more. I think Karen did an amazing job on that. For me and her it really explored a lot of the reasons why they like each other and a lot of their love for each other. There's a lot of moments in that which were really good to film. Again, really hard work, but in the most positive way."

Oh go on then, seeing as we're doing the old favorites, we might as well ask that monster question after all, but this time about the monsters from Series Six. Though we've a suspicion we might have guessed the answer even before he replies – it's probably obvious given that the Daleks and Weeping Angels only made a fleeting appearance this time around...

"I think the Silents are just the most brilliant invention," he enthuses, proving our guess to be correct. "Setting them up in the first episode and then having them supposedly captured by the end and then when they break out... Karen shooting a load of Silence with a machine gun is one of my favorite moments. We only had one take to do it and I think it was just brilliant."

We said we'd get round to discussing the fact that Rory seems to die quite frequently, but when we bring it up Arthur actually needs reminding that he dies quite consistently in the first half of Series Six.

"Really?" he asks, somewhat surprised.

We begin recounting the first four episodes and Arthur suddenly remembers, counting off his on-screen deaths on his fingers. "He gets shot in the first one... I die on the boat...Oh yeah, and then die like that," he says when we point out he ages to death in *The Doctor's Wife*.

> **"Karen shooting a load of Silents with a machine gun is one of my favorite moments."**

We mention that Steven's also taken to shrinking him as well, with miniaturized versions of Rory popping up twice in the later episodes *Let's Kill Hitler* and *Night Terrors*.

"Shrunk down! That was brilliant. I loved that. I really love that sci-fi thing of a person controlled by lots of little people inside. Wasn't that a thing in *The Dandy* as well? Or *The Beano*?" he asks, referring to a popular cartoon strip in a UK comic that we point out was called *The Numskulls*.

"Yeah *Numskulls*, that's it! Good knowledge. I just love that, I think it's brilliant that there can be a whole world inside a person.

The prematurely-aged Rory as he appeared in *The Doctor's Wife*.

"It's weird looking in the mirror and seeing someone else's face."

The Rory from an alternative Earth with a captured Silent in *The Wedding of River Song*.

So is that – the dying, not the shrinking – something that Steven Moffat is doing deliberately?

"I think that he must be," he chuckles. "I don't think he's done it by accident. I think it's hilarious. People are like 'what's the importance behind it?' Maybe there *is* some importance behind it? I can't work out what it would be... I don't know, he throws these things out there and has these recurring themes. But it's that chance of dying that brings people closer together. Because if you only really appreciate something when it's gone – which I love – he's explored that quite a lot, it's quite a running theme in what he writes about. So whether it's on purpose I'm not sure. Although it's kind of a running joke, it's never gratuitous and just for the sake of a gag, I think it's always to serve the story."

One of those deaths that we mentioned was a first for Rory – and for Arthur – the sci-fi classic of ageing, which was something neither the character nor the actor had experienced before.

"No, I hadn't done that before. It was weird because it wasn't... Because it was only for one scene, for such a kind of short moment there wasn't enough time to make a prosthetic for my face, it was actually someone else's prosthetic," he reveals. "So underneath the wig were all these extra folds of skin that didn't fit on my small face..."

Who did the mask belong to previously? A giant?

"It was someone with a giant head!" he grins. "I don't know actually, I should find that out. It was really interesting," he says, popping a grape into his mouth. "I'd quite like to do stuff like that again – it changes the way you talk. It's weird looking in the mirror and seeing someone else's face. I thought it would be really boring putting it on because it takes hours, but actually it was really interesting. It was cool. By the end of it, it looked like a real face. I really enjoyed it."

At the press launch for *Let's Kill Hitler* Arthur deadpanned that "Rory's an action hero, that's why I was employed" and got the biggest laugh of the evening. The irony is that Rory actually *is* an action hero, as this season has shown, from taking on the Cybermen unarmed to going all military and gun-toting while wearing an eye patch in episode 13...

"That was really interesting," he says of the finale. "Because at that point he doesn't know that he's Rory, he doesn't know that he's got this history with Amy... Because I think it's a side of him..." he considers before deciding which metaphor works best to describe the events. We'd struggle too. "It's like that fork in the road thing, he could have ended like that if he'd made different choices. I found that really interesting to play because for the whole episode it's almost like playing a different character. But I still tried to bring out a few of the slightly bumbling things that he has about him. I was kind of aware that I didn't want it to be completely smooth, he's still recognizable as Rory. It was a really good one to play and to kind of get your head around."

And of course we can't not mention the sword-wielding Rory of episode seven, a battle to the death against the assembled forces of Madame Kovarian, *aka* the fabulous Frances Barber...

"Brilliant," he answers immediately when asked what it's like working – and sword-wielding – opposite Frances. "She's great, isn't she?" he enthuses, digging into more grapes. "It's nice that I got some swording. In *The Wedding of River Song* she's amazing, she's just perfect casting for it. She's so hard. And she's not like that in real life at all. She's so brilliant at playing her. In terms of the swording, there wasn't enough sword fighting in the battle in *A Good Man Goes to War*, so we went back and just did two days of shooting sword fighting and different bits of battle stuff. That was really fun."

A Good Man Goes to War and *The Wedding of River Song* both end in a similar way with the Doctor traveling in the TARDIS without Amy and Rory...

"We get left," he corrects diplomatically.

Unable to think of a clever time-travel-related analogy that wouldn't involve a potential spoiler, we end up asking a question that we already know the answer to. But hopefully it'll put some of Rory's loyal fans minds at rest.

"We're back at some point," he says very quietly. But then we already knew that as it's been widely reported, thankfully. But we don't know when or how. He's not giving anything away and likely wouldn't if he could – that just wouldn't be cool, would it?

"I found that really interesting to play because for the whole episode it's almost like playing a different character."

Doctor Who Insider revisits that fateful moment when two schoolteachers stepped inside an impossible blue box for the very first time...

"BUT IT WAS JUST A TELEPHONE BOX."

THE BEGINNING
(1963/4)
AN UNEARTHLY CHILD, EPISODE 1, TRACK 4

WHAT HAPPENS?

76 Totters Lane. An ordinary London address for an old junkyard; but for two schoolteachers, it's a place that will change their lives forever. Ian Chesterton and Barbara Wright are concerned about one of their students – Susan Foreman. On a foggy winter's evening, they follow her home to talk to her mysterious grandfather, but all they find inside the junkyard at 76 Totters Lane is a police telephone box. It buzzes with power, as if alive. Ian and Barbara are disturbed by a strange man and are sure they hear Susan call out from within the box. The old man – the Doctor – tells them not to be ridiculous and to leave immediately. Ian wants to fetch the police and as they are about to leave, the door of the police box opens and Susan calls out again. Ian tackles the Doctor while Barbara pushes her way inside, and finds… Susan standing inside an impossibly large room. It hums with energy. There are roundels covering the walls. And in the centre of the room stands a hexagonal, ultra-modern control console. But it was just a police box. A police box that's bigger on the inside…

"Did you know you can rent and watch this episode on the official Doctor Who Facebook page? facebook.com/doctorwho"

KIDNAPPED!

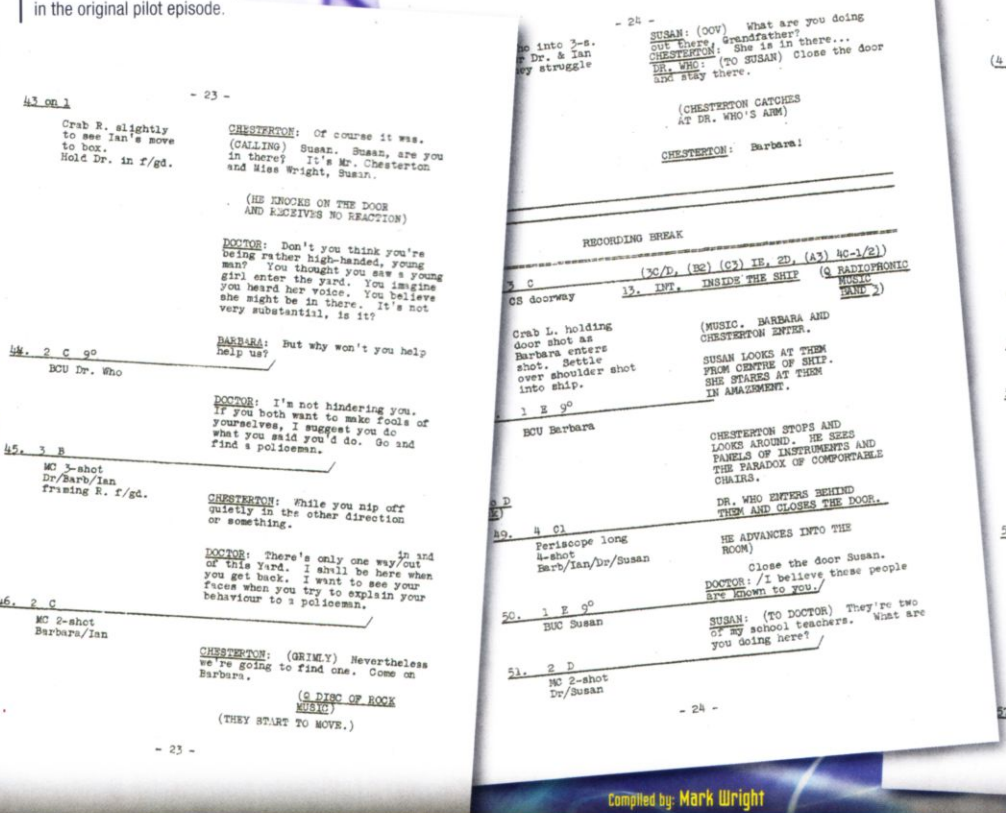
Ian and Barbara have stumbled on something they should never have seen and the Doctor refuses to let them go. The two teachers would be footprints in a time they were not supposed to tread. Against Susan's wishes, the Doctor sets the TARDIS' controls, sending the craft back in time. For Ian and Barbara this is just the beginning of a terrifying adventure that would become the trip of a lifetime…

We meet the Doctor for the very first time.

The TARDIS can go anywhere...

Susan tries to explain to an incredulous Ian and Barbara about the capabilities of the amazing ship she travels in with her grandfather. "I made up the name TARDIS from the initials: Time and Relative Dimension in Space," she says. Confused science teacher Ian tries to get his head round what Susan has told him: "Let me get this straight. A thing that looks like a police box, standing in a junkyard, it can move anywhere in time and space?" Unsurprisingly, the two teachers don't believe Susan's story...

The camera script for the sequence in the original pilot episode.



- 23 -

43 on 1

Crab R. slightly to see Ian's move to box. Hold Dr. in f/gd.

CHESTERTON: Of course it was. (CALLING) Susan. Susan, are you in there? It's Mr. Chesterton and Miss Wright, Susan.

(HE KNOCKS ON THE DOOR AND RECEIVES NO REACTION)

DOCTOR: Don't you think you're being rather high-handed, young man? You thought you saw a young girl enter the yard. You imagine you heard her voice. You believe she might be in there. It's not very substantial, is it?

44. 2 C 9°
BCU Dr. Who

BARBARA: But why won't you help us?

DOCTOR: I'm not hindering you. If you both want to make fools of yourselves, I suggest you do what you said you'd do. Go and find a policeman.

45. 3 B
MC 3-shot Dr/Barb/Ian framing R. f/gd.

CHESTERTON: While you nip off quietly in the other direction or something.

DOCTOR: There's only one way out of this Yard. I shall be here when you get back. I want to see your faces when you try to explain your behaviour to a policeman.

46. 2 C
MC 2-shot Barbara/Ian

CHESTERTON: (GRIMLY) Nevertheless we're going to find one. Come on Barbara.

(G DISC OF ROCK MUSIC)

(THEY START TO MOVE.)

- 23 -

- 24 -

...o into 3-s. ...r Dr. & Ian ...ey struggle

SUSAN: (OOV) What are you doing out there, Grandfather?
CHESTERTON: She is in there...
DR. WHO: (TO SUSAN) Close the door and stay there.

(CHESTERTON CATCHES AT DR. WHO'S ARM)

CHESTERTON: Barbara!

RECORDING BREAK

...C (3C/D, (B2) (G2) 1E, 2D, (A2) 4C-1/2))
...S doorway 13. INT. INSIDE THE SHIP (G RADIOPHONIC MUSAK TRACK 2)

Crab L. holding door shot as Barbara enters shot. Settle over shoulder shot into ship.

(MUSIC. BARBARA AND CHESTERTON ENTER.

SUSAN LOOKS AT THEM FROM CENTRE OF SHIP. SHE STARES AT THEM IN AMAZEMENT.

1 E 9°
BCU Barbara

CHESTERTON STOPS AND LOOKS AROUND. HE SEES PANELS OF INSTRUMENTS AND THE PARADOX OF COMFORTABLE CHAIRS.

...D E)
49. 4 G1
Periscope long 4-shot Barb/Ian/Dr/Susan

DR. WHO ENTERS BEHIND THEM AND CLOSES THE DOOR.

HE ADVANCES INTO THE ROOM)

Close the door Susan.

DOCTOR: /I believe these people are known to you./

50. 1 E 9°
BUC Susan

SUSAN: (TO DOCTOR) They're two of my school teachers. What are you doing here?

51. 2 D
MC 2-shot Dr/Susan

- 24 -

- 25 -

51 on 2
(4 to G2)

Crab R. & pull back to include Ian & Barbara in 4-s. as Dr. moves to Susan.

DOCTOR: They must have followed you. What ridiculous school. I new something like this would happen if we stayed in one place too long.

SUSAN: Why should they follow me!

BARBARA: Is this really where you live, Susan?

52. 3 D 9°
CU Dr. Who

SUSAN: Yes.

53. 1 E 9°
BUC Ian

DOCTOR: And what's wrong with it?

54. 3 D 9°
BCU Dr. Who (A/B)

CHESTERTON: But it was just a telephone box!

55. 1 E 9°
BCU Barbara

DOCTOR: Perhaps.

BARBARA: And this is your Grandfather?

SUSAN: Yes.

56. 3 D 9°
DR. Who (reaction)

BARBARA: Well, Why didn't you tell us that?

DOCTOR: I don't discuss my private life with strangers.

CHESTERTON: But it was a police telephone box. I walked all round it. Barbara, you saw me!

DOCTOR: You don't deserve any explanations, you pushed your way in here uninvited and unwelcome.

57. 2 D
MC 3-shot Ian/Barb/Susan in f/gd. frame.

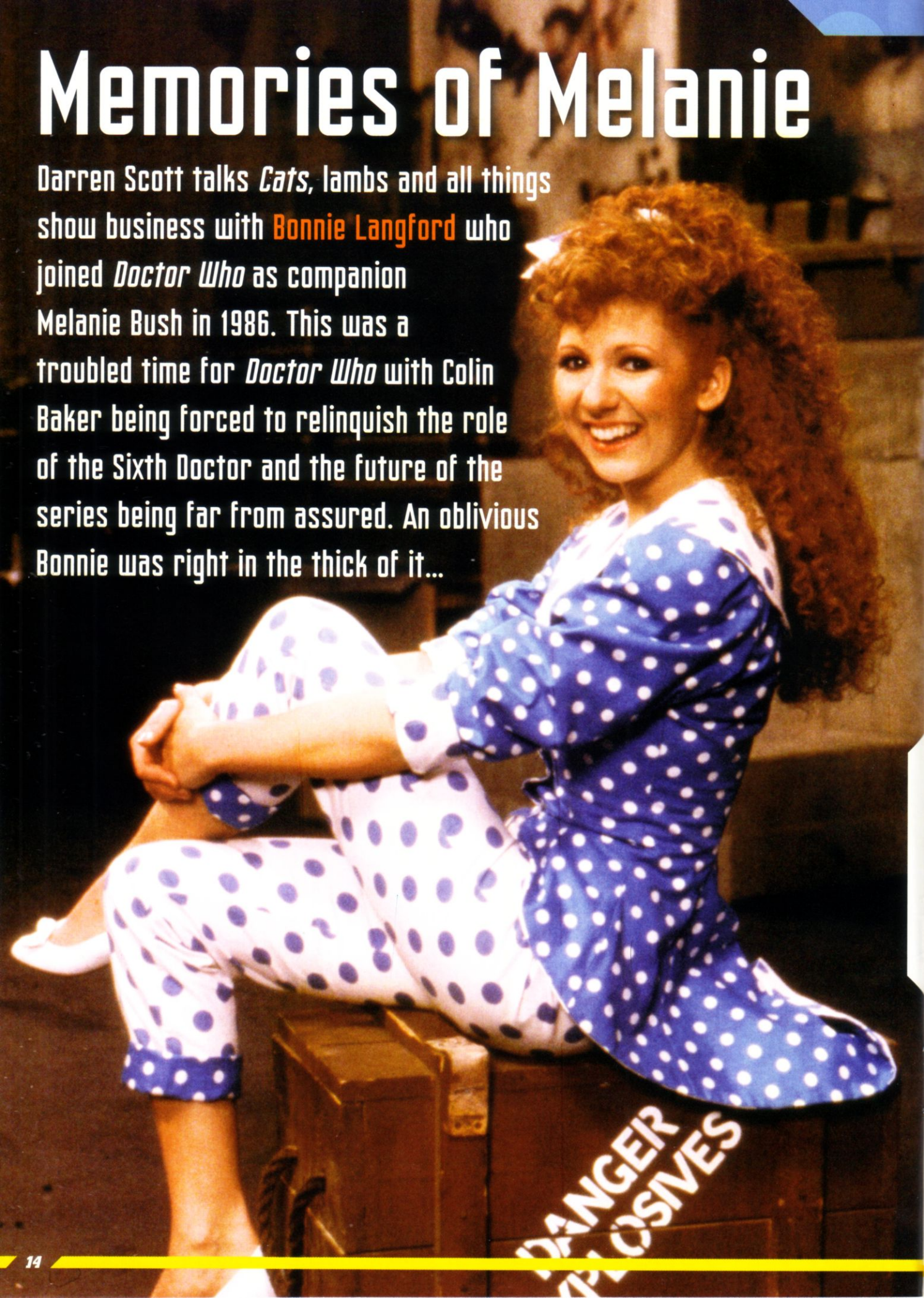
BARBARA: I think we ought to leave.

- 25 -

Compiled by: Mark Wright

Memories of Melanie

Darren Scott talks *Cats*, lambs and all things show business with **Bonnie Langford** who joined *Doctor Who* as companion Melanie Bush in 1986. This was a troubled time for *Doctor Who* with Colin Baker being forced to relinquish the role of the Sixth Doctor and the future of the series being far from assured. An oblivious Bonnie was right in the thick of it...



"Oh sorry, did I kick my leg in the air? I can't help it."

It's going to be one of those interviews. *Doctor Who Insider* has come to a small town in the south of England to attend a gathering of *Who* fans. The special occasion that brings them all together? A rare personal appearance from Bonnie Langford.

Never let it be said that computer programmer Melanie Bush, companion to the Sixth and Seventh Doctors, was an unpopular TARDIS traveler – fans have traveled from as far as Scotland to see her and the entire room is hanging on her every word.

She jokingly refers to herself as a 'tired old turn' (not 'tart', as the MC for the day mishears) but nothing could be further from the truth. In fact, it's almost tiring watching her – she's endlessly performing. Or working. When our paths last crossed, in a dressing room with her friend and fellow performer, Sandi Toksvig, she did the ironing while we chatted.

Today, after she's signed countless pictures for fans and we're alone, she manages to autograph a seemingly endless stack of photographs from every point of her career (she's been asked to, she doesn't just do it out of habit), eat her sandwich and keep track of a conversation that keeps veering way off track.

The reason her appearance is so rare is that her family have been living in America. "Just in New Jersey, just outside New York. It's great, we've been having a lovely time. We live just outside because that way we can commute into the city. We're very much there and here."

Despite having relocated – albeit part-time – from Britain, there's still a certain television show from a long and varied career that manages to follow her.

"I'll tell you what was funny – my daughter's teaching assistant at her school, this young boy, about 23, Mr Mertons, apparently he and his dad watch *Doctor Who*. So it was like [adopts American accent] 'is your mom in *Doctor Who*? Has she ever been in *Doctor Who*?' Recently he said to me 'so what is your take on the recent series?' and I went 'well actually I haven't seen it'," she laughs, taking a bite of her sandwich. "Not for any reason other than I haven't seen it. I don't know when it's on over there."

Is she finding there's a renewed interest for her brief time in the show?

"Oh I think so. I mean, when I did it, it was 'let's not have a budget and see what we can do'. I think that it's interesting it's being called 'classic'. It'll be called 'vintage' and 'retro' soon. It's of a time, isn't it? From what I've seen – I haven't seen the most recent ones – I saw them when they first came back, and then with David Tennant and they were fabulous. It's fabulous! The writing is so great. We can all moan and say 'I was awful in that' but you are sort of dictated to a little by what you are able to do. And certainly I know that – I mean, I was a little over earnest, I think, in trying to make something that actually wasn't there. I'd have been much better off had I just laid back and just said what I was supposed to say and just played it cool. But I was also at a point where I had come from doing an awful lot of theatre so I just couldn't get my teeth into anything. It was so minimal and the writing now is so great. They're able to do the special effects... When we were doing *Doctor Who* they had better effects in pop videos than they did when we were doing it. We didn't even use any Quantel or anything. It has a quaintness about it and I think that's why the Americans like it so much, it's sort of quaint – comedic almost, and it's rightfully quintessentially British."

Bonnie today.

"When we were doing Doctor Who they had better effects in pop videos."

She considers for a moment. "It's a bit like a B-movie, a bit like watching an old Ealing comedy isn't it? It has a charm."

Not that I need convincing of the charm of *Doctor Who* – I'm unashamedly a huge fan of Mel too, but is she surprised to still be talking about this particular role?

"Well yes. I'm not surprised now. But if you told me that when I first went into the series I had *no* idea. I mean, stupid, I should've done a bit more homework on it really."

A picture she's signing suddenly catches my eye, a promotional image from *Time and the Rani* [1987] where she and Kate O'Mara, who played the villainess Rani, are jumping in the air beside Seventh Doctor, Sylvester McCoy.

"Sylvester looks like he's about to die," she grins. "He's like 'wooo! Oh my God, Kate O'Mara's taken her feet off the ground!' And I'm not so sure – I work with Sylvester, I think I'll keep my feet on the ground..."

Well, I consider aloud, the first time she posed for promotional images with a Doctor she famously ended up flying with Colin Baker...

"Oh God, that was hilarious. Poor bloke. Well I was doing *Peter Pan* at the time and they said 'we'll get Colin in a harness'. He was *so* miserable, I don't blame him. He didn't want to do it, he didn't want to put a harness on. He said 'I look like King Kong...' They hoiked him up, he was so miserable about it... Because he didn't want to be doing that, it was turning into a joke. And of course I didn't know what they wanted, I was just like 'yeah, whatever' and that was kind

The first photocall with Colin Baker – Bonnie is announced as the Sixth Doctor's new companion.

Seeing double! Kate O'Mara impersonates Bonnie.

of the case for the whole thing for me," she laughs, shrugging.

Showbizzy promotional shoots were the influence of then-producer John Nathan-Turner, she explains.

"John absolutely loved show-turns, he loved people. I mean John mostly loved having showbiz people around. He *loved* theatre and he *loved* his turns. He had a wall in his office that was just filled with photographs of him with all these different..." she trails off as she happens across an image of her as a child, cradling a lamb, which causes huge hilarity and a story that, ultimately, ends with: "The lambs were just going crazy, they were peeing everywhere..."

But back to those showbiz turns. In *Time and the Rani*, the script required the Rani to impersonate Mel in an attempt to dupe the newly regenerated Seventh Doctor. What did Bonnie think of Kate O'Mara's impression of her?

"Oh I *love* her. She used to make me do the lines and then she'd copy me. I love her. It was the most hysterical thing. Then she had to be semi-orgasmic..."

Distracted again she cuts off when she sees a picture from *Woman and Home* (or perhaps *She* magazine, she's not sure). "I was going into *Chicago*... I'm trying to remember by the shoes, as you do. I remember my life through shoes... I had my two microphone packs in my boobs..."

She then spots a publicity picture for *Cats*.

"We never wore that make-up... Three dots and a nose! That was my *Cats* make-up! Sorry Darren! This is silly! I was talking about the wonderful writing on *Doctor Who* and saying how lovely it was..." she fixes me with a playful look. I'm utterly gripped – I could literally listen to her showbiz stories *all* day, but there's a 50th anniversary coming up for the show I'm *actually* here to talk about. Would she come back to *Doctor Who*?

> **"You know I was a computer programmer who never went near a computer!"**

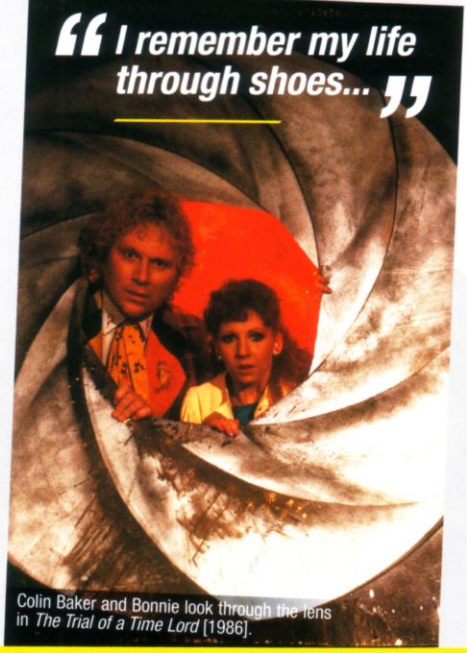
"Like a shot! They'd write it really well now! As long as I didn't have to do pointless things," she cuts herself off. "We're now looking at a photograph of me with my leg in the air, what's new?" And without missing a beat she continues her original point. "Pointless screaming, running up and down, or being over the top. If I had a bit of guts and something to say. You know I was a computer programmer who never went near a computer! If you think about it, in those days, we didn't have iPods or anything. Computers were like these big IBM things, like Ernie who picks the premium bond numbers. It just wasn't in our comprehension that the amount of stuff that has happened in such a short period of time, so quickly. At that point I don't think we even carried round those huge phones, it was just nothing.

"Yet we were pertaining to that sort of stuff. I remember when I first said I'd do the show and they said something about me being a computer programmer and I had to go to America and do these conventions, which were hilarious too I have to say. Me being completely wide-eyed I was like 'wooo, what have I let myself in for?' and there were lots of egos going round and also lots of very sweet people. Someone came up to me and said 'I'm a computer programmer, I'll show

Bonnie is on hand when the Seventh Doctor, Sylvester McCoy is revealed to the world.

Bonnie's final appearance, and successor Sophie Aldred's first, in *Dragonfire* [1987].

> **"I remember my life through shoes..."**


Colin Baker and Bonnie look through the lens in *The Trial of a Time Lord* [1986].

you how it all works'. I had *no* idea what this woman was talking about. And really, somebody like that should have been a guide, put a bit of research in to say 'how can we make this really

> **"I just ran around and screamed a lot and tried to be really earnest."**

forward thinking' but it didn't happen. I just ran around and screamed a lot and tried to be really earnest. But that was fine. If I could do it now I would have much more fun with it and I think I'd just do it better, personally. I'd just do it better. I was too busy trying to go to the gym in between rehearsals. I used to say 'oh you don't need me for this, I'm just going to the gym' and I'd go off to the gym!" she laughs, shaking her head. "I remember one time I was really annoyed – *so* annoyed – I had tickets to see David Bowie. Oh my God. I had one scene, with one line, where I think I said 'but Doctor' and they kept saying 'we're going to do the other scene instead' and I missed the David Bowie concert! It does show you where my brain was. Not necessarily concentrating on the fact that 'Bon, you have a job to do, this shouldn't be your priority'. But I think I'd said to them 'what's the schedule for the day?' and it was the first scene on the schedule and so I thought 'great, I'll go to this concert' and then they changed it to the last scene'. But that's not good. Priorities not good really."

Shoulder pads!

We also have to talk about the outfits. "Hysterical! Extremely high heels, because Colin and I didn't fit in a two-shot together. They promptly put me in high heels and then I had to walk around on wooden floors and they'd go 'can you walk lighter please, we can hear you through the floor'. Meanwhile Colin's in Hush Puppies. Yeah, they were all a little bizarre, weren't they? Somebody said to me earlier 'why were you wearing white trousers in a quarry?'" she starts laughing. "I don't know! The only outfit I really liked, was it my last outfit? I got from Pineapple, with bovver boots. It was a grey and orangey color. That was a bit more pertaining to what I was supposed to be doing, which was relatively healthy, running up and down. Not in pencil skirts. Didn't I do jive? And serious shoulder pads."

She's surprised when I tell her that, up until recently, she was one of only three companions to be made into an action figure.

Armed and dangerous in *Delta and the Bannermen* [1987].

"Really? Hysterical," she says again. "I thought it was going to be a soft one that people could stick pins in, but it wasn't. And I was very disappointed that it couldn't kick its legs. I thought if we're going to have a doll it's got to get its legs in the air. I just thought it was hilarious really, and that was it. It just made me laugh a lot and I couldn't imagine it ever selling anywhere but apparently it does."

She seems incredibly honest and I wonder if she was aware of how big *Doctor Who* was, even back by 1987 standards.

"No. Not a clue," she says matter-of-factly. "Not a clue. It was also at the point of no return supposedly. I had *no* idea. And I remember going into rehearsals and thinking 'this is a very odd atmosphere' and Colin was very uptight at the time. There was a lot of angst, it sort of seemed a strange thing to be part of and I had no idea what I had let myself in for. I kind of got a clue of something weird when I did two conventions. One was in New Brunswick, just outside New York, one was in Philadelphia. I was with my mum and when we first arrived there were about 15 different companions and Doctors there and they kind of did all this high security thing, people talking into their wrists and things and we were given pseudonyms. Mine was Judy Garland," she chuckles. "My agent tried to get hold of me for ten days and no-one would put him through to me because you've got to ask for Judy Garland. Well my

agent, who was very much in that way, *loved* it. He dined out on that one for ages. My mother was Gwen Verdon, I said 'well at least you're alive!', which she was at the time, bless her, 'I'm dead and haven't got any red slippers on or anything', and we laughed so much. I've never laughed so much about stuff. What was so bizarre is I was laughing, killing myself, and none of the other *Doctor Who* people were. They were unbelievably serious about themselves and I just thought 'ooh, we have egos going on in this room' and they really believed it. That, I thought, was a shame. It was disappointing because I think one should always know where you fit in in the world. I wasn't laughing at it, I was laughing at this whole world that I'd become a part of.

"They were taking it all very seriously, which is a little silly. Colin was very uptight at the time and has since been so generous and so sweet. Now you know he was not in a happy place. And then Sylvester came into it and we started to joke around a lot more and that was fun but it still was obviously on the cards for the chopping block at any given moment. After such a long history it wasn't like any ordinary series where you go 'oh well, we got three series out of it and that was nice' it was obviously a lot more pressured somehow."

No sooner had she joined the show – arriving as a companion from the Doctor's future – then she was gone, leaving the way free for Sophie Aldred's Ace. Was Bonnie sad to go?

"Well no, I expected to. I didn't know I was meant to stay. It was only towards the end of that story that John said 'so, are you actually leaving?' and I went 'well I thought I was here for two series and that's coming to an end isn't it?' Nobody actually turned around and said 'we would like you to stay or not like you to stay'. I don't know that it was a relief that I didn't stay," she laughs. "But I just didn't have anything much to contribute. I didn't feel I was contributing really and I had other things to do. I kind of needed to move on. I was in such a fortunate position at that point, where I had a lot going on and I was really lucky to move on to other stuff. I think I probably should have stayed a bit longer, maybe even got a bit better but I didn't. And, you know, that's fine. I enjoyed my time there, but it was only meant to be – for me – that long. And John was surprised that I was leaving. I didn't know it was sort of like soaps are nowadays where you don't ever die, you just go into the shower. I didn't know that. I didn't know it was going to be that kind of thing. The only thing I said to him was 'could you just not kill me off or give me a brain transplant [as had happened to the Doctor's preceding companion, Peri]. I don't want to wear a bald cap as I can't be doing with going to make-up for that long, so can you just keep it reasonable.' I think I just went off to a supermarket didn't I, with Tony Selby or something? I don't know. I just went shopping!"

Mel and the Doctor on vacation in *Delta and the Bannermen* [1987].

Leaving at the end of Season 24 meant Bonnie narrowly missed working with the Daleks who made a return the following year in *Remembrance of the Daleks* [1988].

"I know! I would have liked that though..." she considers for a moment. I ask if she had a favorite monster during her tenure. Well it's rude not to ask a *Doctor Who* companion that question, isn't it?

"I quite like the Tetraps, they were fun. And they were sweet little things. Somebody just offered me one. I don't know what I would do with it really. I got an email, they wanted me to buy it. They had loads of these little tiny ones, little models of these bat-like creatures upside down. I think various people sort of acquired them from the set. I wish I had. Not because I want one in my living room, just because it's part of the vintage era, as we call ourselves."

Was she not tempted to spirit away a few mementoes from her outer space adventures?

"I've got one little zapper thing somewhere, I think. I think I've got some shoes of mine and I think I've got a skirt. Some bits and pieces but nothing too major, which is a shame. I've got lots of scripts. All my old scripts."

Someone pops in to check on her and she beams, Sharpie in one hand, barely nibbled sandwich in the other.

"Darling, Darren is trying desperately to do a serious interview with me... but he knows by now, because the last time we met I was ironing in a dressing room with Sandi Toksvig. So he knows there is absolutely no point talking to me under any serious circumstances whatsoever because there's no such thing as a conventional interview with me."

And I wouldn't want it *any* other way.

> ***"They were unbelievably serious about themselves and I just thought 'ooh, we have egos going on in this room'."***

Mel is menaced by a Tetrap in *Time and the Rani* [1987].

For all things Bonnie, visit ***www.bonnielangford.co.uk***.
With thanks to Derek at Tenth Planet events, ***www.tenthplanetevents.co.uk***.

THE THIRD DOCTOR 1970 - 1974

DOCTOR WHO

"Courage isn't just a matter of not being afraid. It's being afraid and doing what you have to do anyway."

3

Tall and imposing in appearance (he was once described as 'a long-shanked rascal with a mighty nose'), the Third Doctor had an air of authority that was absent from his immediate predecessor. While exiled on Earth he adopted the name 'John Smith' and became scientific advisor to the British arm of the international military group known as UNIT. Although the Doctor was happy to use his official title for his own benefit, he had no patience with the bureaucracy of Earth organizations. He also disliked UNIT's reliance on military solutions, although he sometimes resorted to them himself.

The Doctor was a patriarchal figure, especially to his young companion Jo, and could be condescending. Being stuck on one planet frustrated him; he was impatient and sometimes deceitful in his quest to regain his time-and-space-traveling abilities. This Doctor was revealed to have two hearts, to have lived for several thousand years (although he may have been exaggerating), and to come from the planet Gallifrey. He was a great name-dropper, claiming acquaintance with Mao Tse-Tung, Napoleon, Houdini and Sir Walter Raleigh among others, but despite appearances he was no snob, being as happy to mix with the poorest members of society as with rulers and aristocracy.

THE DOCTOR'S EFFECTS

TARDIS KEY: A Yale key (kept inside his shoe), later replaced by a flat 'spade-shaped' pendant on a chain.
BESSIE: A 'sprightly yellow roadster', registration WHO1, equipped with remote control, super-drive and anti-theft device.
WHOMOBILE: Flying hovercraft designed by the Doctor. Its registration was WVO 2M.
SONIC SCREWDRIVER: Tool that can bypass door controls, spot deadly floor tiles and function as a mine detector.
TIME-FLOW ANALOGUE: Device that Time Lord schoolchildren use to spoil each other's time experiments; components include a wine bottle, forks and tea leaves.
BLUE CRYSTAL: Jewel from Metebelis Three with many strange properties.

Some of the other objects the Third Doctor possessed included: handkerchiefs, gloves, a bunch of silk flowers, a spinning mirror, a telescope, a steel file, coins, and a wrist-device that can home in on the TARDIS.

REGENERATION

The Doctor's greed for knowledge was his eventual downfall. The blue crystal that he took from Metebelis Three, the planet of the spiers, had to be returned to the Great One to undo the harm he had unwittingly done in stealing it originally. He completed his mission but the crystal rays in the cave of the Great One began to destroy all the cells in his body, and the Doctor was dying as he returned to the TARDIS. He got lost in the Time Vortex, but his faithful ship managed to bring him back to UNIT headquarters eventually. There, an old Time Lord friend was on hand to help the Doctor's body start the regeneration process and turn him into a new man.

COMPANIONS

LIZ SHAW Scientist Elizabeth Shaw was initially skeptical about the idea of aliens. Although she soon adapted to life as part of UNIT, she was never entirely comfortable being the Doctor's assistant.

BRIGADIER ALISTAIR GORDON LETHBRIDGE-STEWART The no-nonsense Brigadier was the epitome of the stiff upper lip military man. He trusted and was trusted by the Doctor absolutely – even though they didn't always agree.

SERGEANT BENTON Benton was the ideal sergeant, respectful to his superiors and a good leader of the troops under him. However his loyalty to the Doctor was paramount and sometimes led to him disobeying orders.

JO GRANT Josephine Grant seemed scatty and clumsy on the surface, but was immensely resourceful and brave underneath. She was utterly devoted to the Doctor and prepared to sacrifice her life for him.

CAPTAIN MIKE YATES Mike was an efficient soldier, one of the good guys – but his idealism ultimately led to him betraying his friends.

SARAH JANE SMITH Journalist Sarah Jane was fiercely independent and stood up for women's rights. However scared she got, she never gave up, and she was passionate about discovering the truth.

Compiled by Jacqueline Rayner

MARTHA JONES

Young medical student Martha Jones was amongst the staff and patients of the Royal Hope Hospital who were abducted by the Judoon when the entire building was transported to the Moon. There she was befriended by the Doctor, who was in his Tenth incarnation. Quickly recognising that Martha was both brave and intelligent, the Doctor enlisted her help in tracking down an alien Plasmavore and returning the hospital to Earth.

Having allowed himself to become emotionally involved with his previous traveling companion, Rose Tyler, the Doctor was keen to avoid further close relations with humans. But, still preferring to be accompanied by a companion on his travels, the Doctor offered Martha the chance to go on 'just one trip' in the TARDIS on three consecutive occasions.

Growing frustrated with her status as a temporary passenger aboard the TARDIS, Martha gave the Doctor an ultimatum that he accept her as his permanent traveling companion, and the Doctor agreed.

The Doctor and Martha enjoyed many adventures together and grew close, but not as close as Martha would have liked. The Doctor's feelings for Martha remained platonic and Martha wisely came to the conclusion that she would have to leave the TARDIS rather than pursue an unhealthy relationship.

After returning to Earth, Martha joined the military organisation, UNIT and completed her training as a doctor. She would occasionally join the Doctor in further adventures and eventually married Mickey Smith with whom she fought aliens.

"All this time and you're still full of surprises!"

Martha's first trip in the TARDIS took her back in time to 1599 where she met William Shakespeare himself. The famous bard took quite a shine to Martha, calling her his "Dark Lady"
The Shakespeare Code [2007]

In the distant future in the Undercity of the world known as New Earth, Martha was kidnapped and faced the prospect of spending years in a massive traffic jam.
Gridlock [2007]

Martha's mother Francine Jones was very protective of her daughter and was concerned about her involvement with the Doctor whom she initially distrusted.
The Lazarus Experiment [2007]

Martha's older sister, Tish, worked as the head of PR for the elderly Richard Lazarus. The Doctor and Martha saved Tish from Lazarus who mutated into a vampiric monster when his rejuvenation experiment went wrong.
The Lazarus Experiment [2007]

"Take me back to my friend!"

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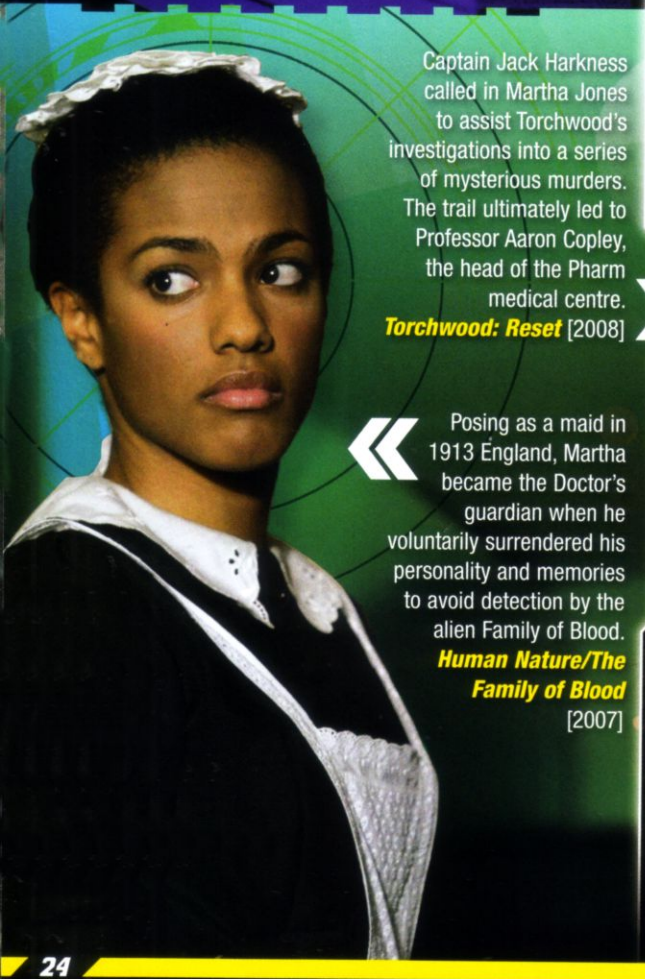
Held hostage by the couple Milo and Cheen, Martha's presence as a third passenger in their motorcar allows them access to the fast lane of The Motorway. But there the giant, predatory Macra await their next human victims.
Gridlock [2007]



Captain Jack Harkness called in Martha Jones to assist Torchwood's investigations into a series of mysterious murders. The trail ultimately led to Professor Aaron Copley, the head of the Pharm medical centre.
Torchwood: Reset [2008]

Posing as a maid in 1913 England, Martha became the Doctor's guardian when he voluntarily surrendered his personality and memories to avoid detection by the alien Family of Blood.
Human Nature/The Family of Blood [2007]

An encounter with the Weeping Angels catapulted the Doctor and Martha back in time to the 1960's. There Martha worked in a shop whilst the Doctor concocted a complex plan to allow them to return to the TARDIS.
Blink [2007]

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In 1930's New York, the Doctor and Martha discovered that the Daleks were behind the construction of the Empire State Building and were converting vagrant humans into pig slaves. Martha was forced to kill some of the creatures in self-defense but later felt remorse. ***Daleks in Manhattan/Evolution of the Daleks*** [2007]

When the Daleks invaded the Earth and attacked UNIT HQ in New York, Martha escaped to find the Doctor by using 'Project Indigo'. This was a personal teleportation device that had been constructed from Sontaran technology. ***The Stolen Earth/ Journey's End*** [2008]

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With the prematurely aged Doctor a prisoner of the Master who had dominated the Earth, Martha traveled the world for a year, sowing the seeds of rebellion. ***The Sound of Drums/ Last of the Time Lords*** [2007]

"This is Doctor Jones. Operation Blue Sky is go, go, go!"

Mark of TERROR!

Darren Scott resists the temptation to hide beneath the bedclothes and nervously (but exclusively!) talks to Mark Gatiss who wrote this year's creepy *Night Terrors*...

Mark Gatiss is a man in demand. So much so, in fact, that by the time you read this he'll be taking a long-earned break.

"I'm going to have a month off," he says when we ask what's next on his very long list of things to do. "Which I've never, ever done. Because I am very tired. I've been working right through since I was at the National..."

We're literally grabbing him as he's about to step on set for the second series of the phenomenally successful *Sherlock*, which he co-executive produces, writes and also appears in. He's back and forth between London and Cardiff so much he's probably seen himself whizz past on a train. Today though he's excited about filming in London's disused Battersea Power Station – a site *Who* fans might recall from an early Dalek invasion...

But let's take a step back in time – imagine a *Scooby-Doo*-esque wobbly effect – to December 2010 where Mark is starring opposite Donna Noble herself, Catherine Tate, in Alan Ayckbourn's *Season's Greetings* at London's National Theatre. Yes, he doesn't just write incredible television (and books, come to that), he's an actor too. But then, as you're holding this magazine you'll already know that given that Mark was Professor Lazarus in 2007's *The Lazarus Experiment*.

Sidestepping a huge body of work, his most *recent* TV appearances were in the BBC's biopic about singer Boy George, *Worried About The Boy*, HG Wells' *The First Men in the Moon*. He also presented a three-part documentary series, about a subject close to his heart, called *A History of Horror*...

Which brings us neatly back – somewhere along the way – to the present day and the recent transmission of his fourth *Doctor Who* story, *Night Terrors*. Even though it was actually filmed a year ago. And it wasn't even called *Night Terrors* then, it began life as *What Are Little Boys Made Of?*

"I liked that, but I like *Night Terrors* as well," he considers. "I think it's about directness. It's quite a long title. I know *A Good Man Goes to War* is also a long title but it's not my call! I think ultimately if you see the word 'terror' your eye will be drawn to it in a way it might not be by something that sounds like a nursery rhyme. If I were doing a Target novelization of the story I would call chapter 12 *What Are Little Boys Made Of?*"

For a second I think he said he would call the book that...

"No, that would never work, *Doctor Who and*

> *"The little boy, George, he's basically scared of everything. It was sort of like making the bedroom into the battleground."*

the What Are Little Boys Made Of? That's why we changed it!"

Night Terrors – what are his and did the idea come from somewhere in his childhood?

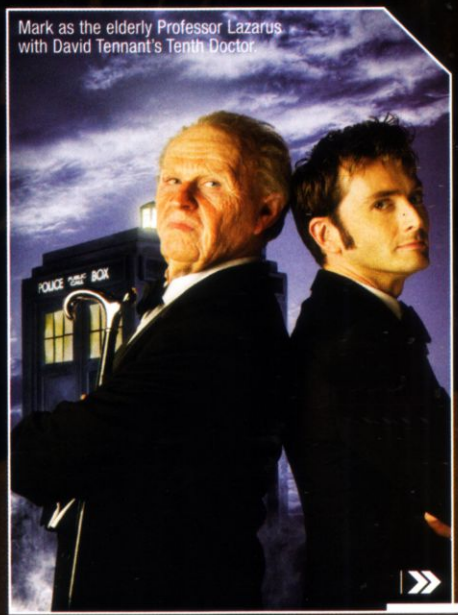
"Kind of..." he admits. "The little boy in it isn't really based on my childhood. It is sort of based on my own childhood terrors but more what I know from my friends who have kids with various levels of OCD [bsessive compulsive disorder] as you do at that age – I had a nervous cough and blinks and all those things that kids have. The little boy George... Not the little Boy George!" he laughs. "The little boy, George, he's basically scared of everything. He has to have his light turned off five times, he's scared of the sound of the lift, he's scared of the dressing gown on the back of the door, all these things that we all have. It was sort of like making the bedroom into the battleground I suppose, but it came directly from my Christmas ghost story, *Crooked House*, I did for BBC Four a couple of years ago. The third part is set in modern day, in a modern house and Steven [Moffat – executive producer] said to me 'can you just do that sort of thing for *Doctor Who*'. It's basically make an ordinary environment very, very scary. So that was the origin of it."

I tell him that *Crooked House* still terrifies me.

"Good!"

That's not a good thing! It was left so bleakly...

"Well there's a sequel! *Bent House*," he laughs. I'm not quite sure whether to believe him, but he's definitely keen to write another Christmas ghost story.



Mark as the elderly Professor Lazarus with David Tennant's Tenth Doctor.

> **"Every now and then you stumble across something and think 'how come we've never done that?'"**

The Doctor is disturbed by what he finds in George's bedroom in *Night Terrors*.

"I hope so, one day. Obviously what I really wanted to do was be on every year because that's the thing – every Christmas rolls round and you want a Christmas ghost story and what happens is they end up repeating the great MR James ones from the 1970's because people want them to be there. But I think it should be an annual tradition again, they went down extremely well. I would like to try some more and a different format but we'll see."

He explains how he went about bringing that element into a *Doctor Who* story, and why it was set – as Rory puts it – in [British soap] "*EastEnders* land."

"Well my first three were all historical and I wanted to do a modern day one and play with different sets of toys, as it were. In a funny way I suppose it's a throwback to [previous *Doctor Who* executive producer] Russell T Davies' era with a council block and that sort of thing. As a child of the [Third Doctor] Jon Pertwee era, bringing the disturbing and the uncanny into a totally normal setting is kind of the part of the DNA of *Doctor Who* to me, so I was really excited about that. And also, obviously the whole dolls' house aspect – every now and then you stumble across something and think 'how come we've never done that?' A lot of mannequins, statues and stiff-limbed things obviously, but we've never done dolls before and they are, of course, the world's most disturbing things. Particularly that kind of peg doll, when they've got such a roughly fashioned face, the woolly hair, that sort of vaguely disgusting dusty Victorian feel to them. So that was the inspiration for them. I thought it was time we did them in *Doctor Who*."

Did toys scare him as a child?

"Oh yes definitely. I find it very interesting – and I think the reason that you can never legislate against scaring children is that you can ban all kinds of things and then children get scared of the dressing gown on the back of the door. Obviously toys are generally meant to be very happy and jolly things, but they start to take on a different feel when they get old, forgotten and neglected. They have an immediate nursery sort of spookiness, I'm sure you agree. There's nothing more creepy than neglected toys. My sister used to have an old doll, its hair was missing, you could just see the dots on its head like a bad hair transplant, the slightly cracked china face – things like that. When you see old dolls on *The Antiques Roadshow*, they're beautiful but they look really scary don't they?"

> **"There's nothing more creepy than neglected toys."**

He's looking forward to seeing another of his creepy creations turned into an actual toy, with Peg Doll figures on the way.

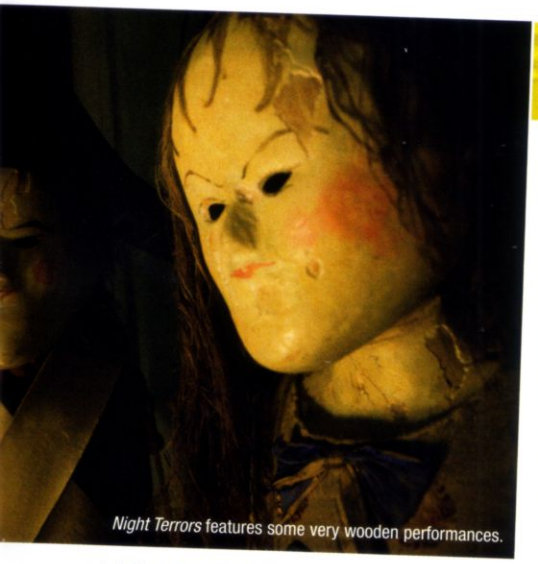
"One of the great joys of these fantastic toys is that they actually look *so* brilliant," he says of the *Doctor Who* range. "We had nothing as kids, except those terrible Denys Fisher ones of Leela, the Doctor and a Cyberman with a nose. The detail now is just incredible, I've just given in completely. I swore to myself I wouldn't give in, all I had was the ones from my own stories and then the Cybermen came out and now I'm totally lost, I've got hundreds of them. The Zygon is almost edible, it's so lovely."

Has he missed a trick, making his own Peg Dolls to sell?

"Oh no, no, I've got them in the trunk now," he jokes. "They are very scary, there's something really horrible about their cracked faces. I rather like the toy soldier one as well..."

With his love of all things horror and supernatural, I ask if there's a temptation to write a story where things are left hanging and perhaps not explained as extraterrestrial.

"I don't think so because *Doctor Who* in the end is aliens," he says. "Or very occasionally, like the one I was in, *The Lazarus Experiment*, it isn't alien. The idea in *The Lazarus Experiment* was the thing that I turned into was a throwback, an evolutionary blind alley which was somehow buried in my DNA. But usually it's aliens, because *Doctor Who*'s not about the supernatural. Whenever it's flirted with that there is a sort of pseudo-rational explanation at the end. I think that's how it should be. Having said that, in *The Unquiet Dead* [Mark's first *Doctor Who* script in 2005] I made the



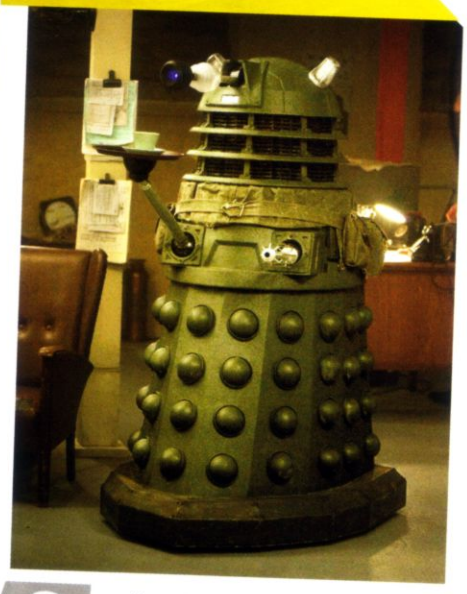
Night Terrors features some very wooden performances.

point that Gwyneth has actually been dead for five minutes and yet still manages to repel the aliens. Charles Dickens actually says 'there are more things on heaven than Earth, Doctor'. I'm not sure anyone's picked up on it but in a way it's an almost mystical moment, that there might be something 'other'. I don't know. But I left that hanging."

How was it writing for Matt and Karen again, and also having Arthur's character in there too?

"Well obviously I've written one before and I got to know Matt quite well. It's the same technique I've always used, even when writing about past Doctors – I did a couple of books a few years ago. You need to get the voice in your head. So it's just about spending time with them, or watching episodes. When I wrote *Victory of the Daleks* [2010], all I had to go on really was Matt in a thing he did called *Party Animals* and Steve said to me 'that is effectively what his Doctor's going to be' in terms of the sort of slightly lollopy quality. I just wanted to get his mannerisms. Obviously over a couple of years now you get to know a lot more things. But he is a delight to write for and to work with. Karen and Arthur I sort of split them off in traditional companion style. Originally there was a possibility it was going to be the companion-lite one but I couldn't really keep them in one room so that didn't work out. But again, it's funny because we shot it this time last year, we shot it first and obviously it was broadcast a year later and all kinds of funny things happened. When they find themselves inside what appears to be a Georgian house, having crashed to the bottom of the lift, I just put in quite glibly that Rory says 'we're dead again'. And that was based on how many times he'd died last year! I had no idea it was going to be even more evident this year. It was a pleasure really, a pleasure all round."

Dalek tea?



Speaking of the Daleks, he mentions writing that particular script was a bit of a different experience because of the iconic characters.

"It was strangely more intimidating than I thought... After the initial 'wooo!' it was like 'ooh, bloody hell' and that's why I wanted to do something a bit different with them. Because I always liked *The Power of the Daleks* [1966], a [Second Doctor] Patrick Troughton story, it was an absolute inspiration to me, but what I love about that is that the Daleks are so devious in it. I think that's when they're at their best and I love the idea of the Doctor being the only person that knows what they are and that's why you're able to make them say 'would you care for some tea' and all those things that you could never get away with in context."

He reveals there are a few parts of *Night Terrors* that weren't originally in his script.

"Having shot it, the thing is, the dolls are very, very scary when they're still, or when they move their heads. But when they're moving around it just seemed like they needed something extra, so we put in some childish giggling. Also a nursery rhyme. Steve asked me to write a nursery rhyme for the scene so I wrote a new nursery rhyme called *Tick Tock Goes the Clock* and they liked it so much they put it into the other episodes! It became a sort of recurring theme for the next six, which is rather thrilling."

Because the episode moved to later in the series, it also wasn't always supposed to end that way...

"The original ending was Amy saw Frances Barber – Eye Patch Lady – looking through a hatch, but once we knew it was going to move later, to the second half of the season, I had to write a new TARDIS scene, which is basically just them leaving and over that you hear the nursery rhyme again, *Tick Tock Goes the Clock*," with which he begins to recite those now-so-familiar lyrics somewhat dramatically. Is he expecting *Tick Tock Goes the Clock* to be an iTunes hit?

He laughs heartily. "It had bloody better be! If *Swagger Jagger* can get to number one..."

But enough about the past – and questionable songs by British *X Factor* contestants – what about the future? Specifically his *Doctor Who* episode writing future...

"I can't tell you, but I am doing another one, yes. That's all I can say."

Curses. This means I can't even ask what he'd *like* to write about...

"You can ask me that because I can actually tell you that I am doing what I want to do," he says cryptically. "There are certain things I've always wanted to do and I'm doing them. It'll all become clear this time next year!"

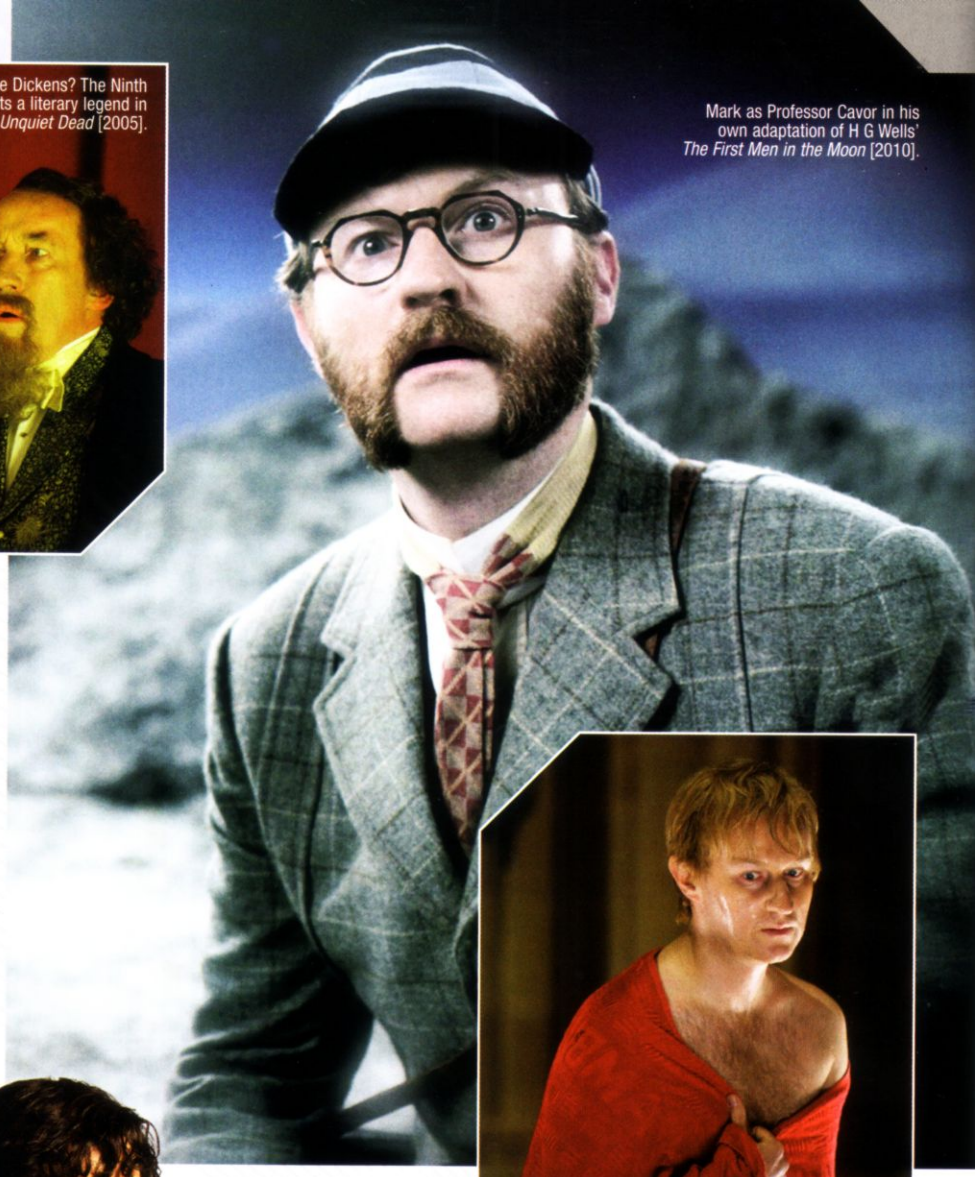
Someone *has* to get him to a convention and prise his secrets from him immediately!

"Me? No-one ever asks me!" he laughs. "It's true that. I think they must imagine I'm just too busy. The only one I've done since the show came back was in LA, which was perfectly fine. That was just before David's first series. It's funny, I often read the backs of magazines and see things are going on. Maybe they just hate me. I wouldn't say no. I think it's probably better... David never did any when he was the Doctor, I don't know if he's going to do any, I suppose he will do one day. There's something about it being a done deal in terms of you being nostalgic that makes that sort of thing work. If it's current it's very exciting because you can sort of give little spoilers and things like that, but at the same time you don't have a context because you're basically just working on it. That's why I love reading interviews with people about the show years ago because when the dust does settle they can say 'well actually I was a bit pissed off with him, the director wasn't playing fair and Tom Baker was in a foul mood'. All that stuff is actually more interesting. When it's just sort of like Pravda/Posta and everybody just has to say 'God, everybody's brilliant all the time and everything's fine', I sort of turn over several pages. I can totally understand why that's necessary because you're making the project now, you've got to keep a happy ship and that's absolutely correct but in terms of actually giving good interview I think it's a bit boring really."

Does that mean he's keeping notes for his book when the dust settles?

"Oh yes, you've no idea! That's just between ourselves, *Doctor Who Insider*," he deadpans.

What the Dickens? The Ninth Doctor meets a literary legend in *The Unquiet Dead* [2005].



Mark as Professor Cavor in his own adaptation of H G Wells' *The First Men in the Moon* [2010].

Rejuvenated in *The Lazarus Experiment* [2007].

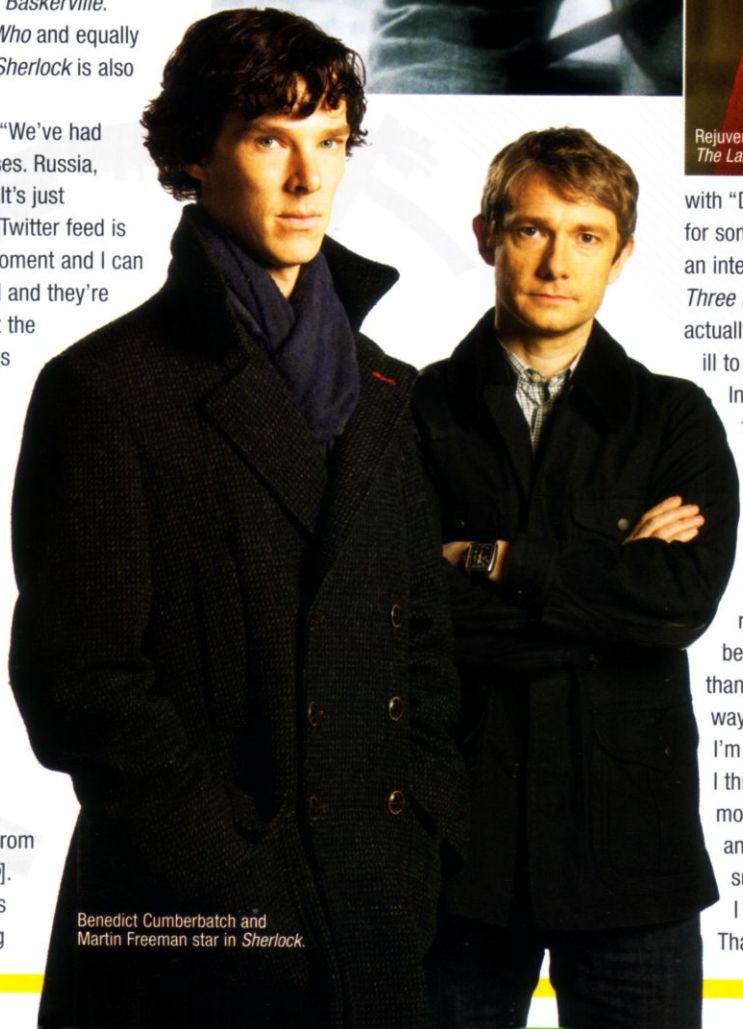
"No honestly, hand on my heart, it's a fantastically happy ship, it's a joy. It's not one of those things, which I suppose it could've been, where the thing you've always wanted to work on, you end up getting disillusioned with. I pinch myself every day that it's actually happening and it's absolutely incredible. It is a joy but obviously it's very hard work. Steve Moffat hasn't had a day off in two years, it's absolutely relentless."

Speaking of which, fans have got new *Sherlock* to look forward to early in 2012. He explains that they're "doing the big three this year", that Steven Moffat has written the first episode, *A Scandal in Belgravia*, and that he's penned *The Hounds of Baskerville*. I mention that, like *Doctor Who* and equally as quintessentially British, *Sherlock* is also huge in America.

"Worldwide!" he beams. "We've had the most incredible responses. Russia, Korea, a lot in the Far East. It's just debuted in Germany so my Twitter feed is entirely in German at the moment and I can pick out the same key word and they're saying abusive things about the cliffhanger in German, things like that. It's fantastic. It was trending on Twitter in Germany, it's the biggest launch they've had on the main channel. It's fantastic. Very exciting."

Somewhat unexpectedly he laughs when asked what he'd like to see happen for *Doctor Who*'s imminent 50th anniversary.

"Well, it's controversial. I'd like to see the return of the Myrka [the notorious monster of dubious quality from 1984's *Warriors of the Deep*]. Oh I don't know..." He thinks for a while before answering with "Difficult. The obvious feeling would be for some sort of multi-Doctor story but it's an interesting thing. To me, the reason *The Three Doctors* [1972/3] is so successful is that actually [First Doctor] William Hartnell was too ill to do more than a couple of appearances. In the end there's only enough room for Pertwee and Troughton and that relationship is so much fun. And then when you get *The Five Doctors* [1983], obviously that's already compromised by not having Hartnell and then [Fourth Doctor] Tom Baker. It's just a bit of a runaround and, in the end, I think it's better to go for a more interesting story than something that ticks the boxes. So in a way, as long as it's a terrific story – which I'm sure it will be – I don't really mind. I think you'd probably honor *Doctor Who* more by just presenting some fantastic anniversary story than you do by making sure it's got thousands of cameos in it. But I don't know, it's not my call so we'll see. That and the Myrka."



Benedict Cumberbatch and Martin Freeman star in *Sherlock*.

Mark on set with one of the new look Daleks that he introduced in his script for *Victory of the Daleks* [2010].

COLONY IN SPACE

First UK Broadcast: 1971
DVD: Warner Home Video
Released: 8 November 2011
$24.98

BENEATH THE PLANET UXARIEUS, THE DOOMSDAY WEAPON AWAITS – AND THE MASTER WILL STOP AT NOTHING TO GET IT.

WHAT YOU NEED TO KNOW:

The Third Doctor has grown increasingly frustrated with his exile to Earth at the hands of the Time Lords. In between adventures as UNIT's scientific advisor – including defeating the vampiric Axons and the evil plans of the Master – the Doctor continues to tinker with the TARDIS' malfunctioning dematerialization circuit in the hope of leaving Earth behind. His latest companion, UNIT agent Jo Grant, still doesn't believe the Police Box in the corner of the lab can do half the things the Doctor says it can. So the Doctor is delighted when a mission for the Time Lords allows him to show off the TARDIS' ability to travel through space and time when it is temporarily restored…

TARDIS Crew:

The Doctor
Exiled renegade Time Lord

Jo Grant
First-time traveler

The Brigadier
Blink and you'll miss him

Other characters:

The Master
The Doctor's best enemy

Robert Ashe
Noble colony leader

Mary Ashe
Noble colony leader's daughter

Captain Dent
Just following orders

Morgan
Enjoys his job

Caldwell
The acceptable face of bullying conglomerates

Norton
That voice is familiar...

WHAT HAPPENS:

When the Master steals the Time Lords' data file on the deadly Doomsday Weapon right from under their noses, they have no choice but to dispatch the Doctor, with Jo Grant, in the TARDIS to the planet Uxarieus. There they find a group of desperate colonists, led by Robert Ashe, who tells the Doctor and Jo of the difficulties facing the colony. Crops won't grow, and they have come under attack from deadly reptiles. A survey team from the conglomerate IMC is also on the planet, staking claim to mining rights on Uxarieus, and the colonists' only option is to summon an Adjudicator from Earth. As the Doctor investigates the ancient city beneath the surface of the planet, the Adjudicator arrives…

DVD EXTRA FEATURES:

- Commentary featuring Katy Manning (Jo Grant), Bernard Kay (Caldwell), Morris Perry (Captain Dent), script editor Terrance Dicks, director Michael E Briant, assistant floor manager Graeme Harper. Moderated by Toby Hadoke
- *IMC Needs You!* – the Making of *Colony in Space*
- *From the Cutting Room Floor*
- Photo Gallery
- PDF material
- Production subtitles

MAKING THE MYTH:

- The Doctor resents his exile. Really? Because he's never mentioned that before.
- Crack military organization UNIT accidentally arrested the Spanish Ambassador instead of the Master.
- *Colony in Space* marks Jo's very first trip in the TARDIS.
- When the TARDIS lands on Uxarieus, the date is March 2472.
- The Doctor is an expert in agriculture. He isn't just a scientist, he's *every* kind of scientist.
- The High Council of the Time Lords know everything, but do nothing.
- Nobody sends the Doctor anywhere – he's a free agent. Tell that to the Time Lords, Doctor…
- The Master's TARDIS features some very useful filing cabinets and some handy cells for holding prisoners. It also has an alarm beam across the entrance and a gas emitter, all fitted since the Doctor's efforts at breaking and entering in *Terror of the Autons* [1971].
- The Master is unimaginative, but feels tried and tested methods are the best. One must rule or serve – it's a basic law of life, apparently.
- The Doctor wants to see the Universe, not rule it.

INTERVIEW: KATY MANNING

LOVING THE MASTER

Katy Manning shares her memories with *Insider* of working with the Master himself, Roger Delgado.

What are your earliest memories of Roger?

He was the softest, sweetest, funniest, most unbelievable man who taught me, along with Jon Pertwee, so much. I was very green when I went into *Doctor Who*. I hadn't done any work in theater, I'd done one television series. And here I was in my very first story [*Terror of the Autons* – 1971] working with Roger as the Master. I always laugh when I think about shooting the hypnosis scene, because I go very quickly, you only have to wave a pencil in front of my face and I'm gone. But with Roger, he just looked at me. He had eyes that went right through you.

In *Colony in Space*, Jo almost seems pleased to see the Master when he arrives…

She was always pleased to see him! I think Jo had an incredible respect for him. Jo always believed, in her little misguided way, that deep down the Master was all right, he just needed help and love. She couldn't hate him, she just couldn't, and that's what made him an even bigger threat.

Roger wasn't keen on action sequences, was he?

Possibly my favorite moment off-screen is seeing the color Roger went when we were filming *The Sea Devils* [1972]. This poor man had to go out in this boat, and he just turned green and threw up. And he was supposed to be all smooth and evil. He went absolutely green!

What made Roger so successful in the role?

I loved the choice Roger made as an actor; he never played the Master as a crazy, evil lunatic. The greatest threat in the world is somebody who seems to be unutterably charming. Somebody who seems so perfectly normal, and underneath it is this unbelievable strength. That was remarkable, and I have never seen it bettered to this day.

WHAT THEY SAID...

"After a while, it became ridiculous that so many different alien life forms wanted to take over our planet, so we gradually restored the Doctor's freedom to travel in the TARDIS, beginning with *Colony in Space*."

BARRY LETTS

"I always remember this one because I was hardly in it at all! Barry Letts had warned me that I was only going to be in two episodes of the six. Looking back, it might have been nice if the Brigadier had gone off in the TARDIS with the Doctor."

NICHOLAS COURTNEY

"We had fog, snow, and rain all on one day in that quarry. It was an experience… Also, we had this big mining robot – agghh! It was too big and heavy, and we couldn't make it move fast enough."

MICHAEL E BRIANT (DIRECTOR)

FACT INTO FICTION:

» Susan Jameson was originally cast as sadistic IMC first officer Morgan, but was replaced by actor Tony Caunter when producer Barry Letts' superiors felt the audience wouldn't appreciate a woman playing the role of a ruthless killer. Jameson now plays Mrs Wibbsey, companion to the Fourth Doctor in the ongoing series of *Doctor Who* audio adventures from AudioGO.

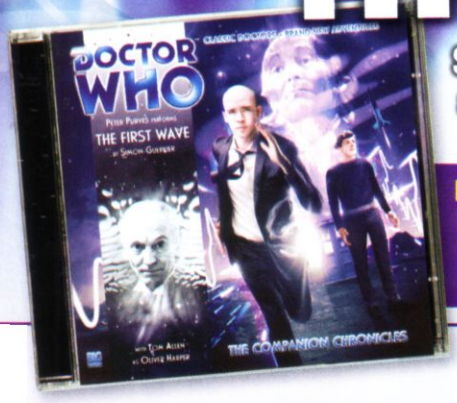
Further Adventures

FRONTIER IN SPACE (1973) 'DALEK WAR' DVD AVAILABLE NOW

The Doctor and Jo face one final intergalactic battle against the Master, who this time is in league with the Doctor's arch-enemies, the Daleks!

Compiled by: Mark Wright
DVD Cover Design by: Lee Binding

THE FIRST WAVE



Steven Taylor and new companion Oliver Harper find themselves alone, hunted and running out of time...

BIG FINISH: $14.79
WRITER: SIMON GUERRIER
RELEASED: OUT NOW
WWW.BIGFINISH.COM

WHAT HAPPENS:

On the deserted planetoid Grace Alone, space pilot Steven Taylor and TARDIS newcomer Oliver Harper are on the run from a deadly alien menace. With the Doctor gone and the crew of the base slaughtered, Steven grimly realizes that they've been living on borrowed time for too long...

The First Wave is the final part of a trilogy of adventures from Big Finish veteran Simon Guerrier starring First Doctor companion, actor Peter Purves. The inspiration came from the behind-the-scenes politics of the 1965-66 season of *Doctor Who*. "The cast abruptly changed during this time, with two companions dying and one vanishing off screen," explained Guerrier. "Some of the actors only discovered they were leaving when they got the scripts. I wanted to explore what that abruptness would feel like, how unsafe it would make Steven feel."

Author Profile:

4 things you should know about Simon Guerrier

1 He's a big fan of early *Doctor Who*.
"The year or so produced by John Wiles and story edited by Donald Tosh is full of big, mad ideas and sudden shifts in tone – the same stories can be full of comedy and then everyone gets murdered."

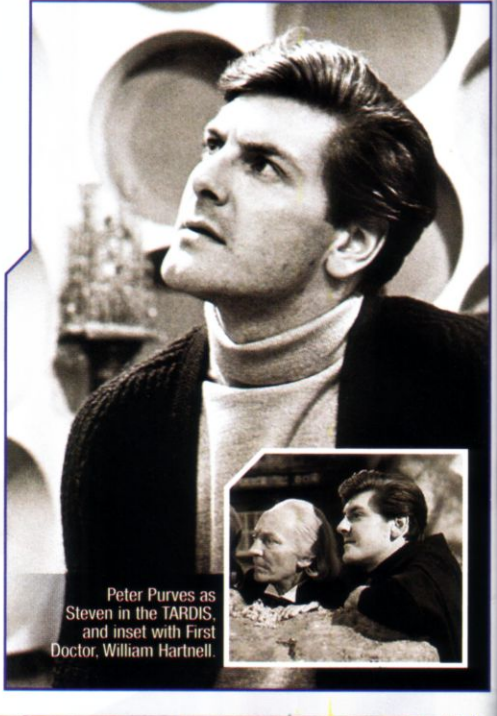
2 No-one playing a Simon Guerrier-created character should assume that they'll make it to the end of the episode.
"I like the big set pieces and surprises of black-and-white *Doctor Who* and the sense that none of the characters – even the companions – are safe."

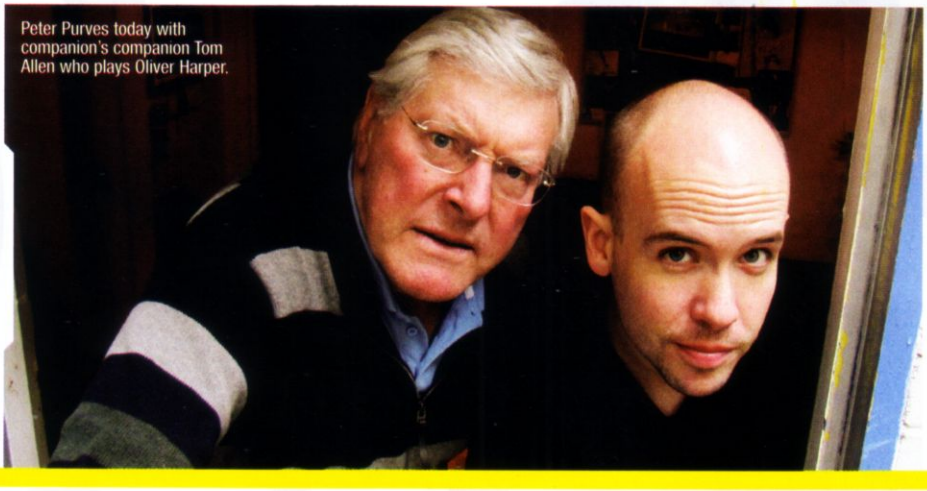
3 *He does his homework.*
"As a result of writing and researching *The Cold Equations*, I ended up studying GCSE astronomy at a night class. One of my homework questions was about how aliens might detect intelligent life on Earth. Once I'd looked up how far our radio and TV signals would have reached, I started to wonder which *Doctor Who* aliens might be listening. That became *The First Wave*."

4 He's the champion of the rubbish monster.
"The Vardans [the rather underwhelming bad guys from *The Invasion of Time*] fitted nicely with the idea of radio signals, since they can travel on any energy frequency. The good thing about a monster that maybe wasn't the most spectacular villain is that you can offer a new angle and – I hope – make them work. Vardans sound good with all that crackling, so that helps on audio."

Introducing Oliver

- We first meet new companion Oliver Harper in a previous *Companion Chronicle*, *The Perpetual Bond* also by Simon Guerrier. A young commodities broker from 1966, Oliver has found himself in trouble with the law and so is happy to join the TARDIS crew and get away from Earth.
- Oliver was created by series producer David Richardson and is played by comedian and actor Tom Allen, star of BBC Radio 4's *Bleak Expectations*.
- Oliver's secret was revealed in his second adventure, *The Cold Equations*. We don't want to spoil it for you, but suffice to say the inspiration for his back story came from Dirk Bogarde's character in *Victim*, where an up-and-coming barrister finds himself blackmailed after being caught in a compromising position.


Peter Purves as Steven in the TARDIS, and inset with First Doctor, William Hartnell.


Peter Purves today with companion's companion Tom Allen who plays Oliver Harper.

Hello Spaceman

Peter Purves talks to *Insider* about recreating Steven Taylor and becoming the First Doctor…

Peter, for those who've never seen your era of *Doctor Who*, how would you describe Steven?

He's a space pilot who had got involved with a race of robots called the Mechonoids and had been in solitary confinement on their homeworld for two years when he first met the Doctor. He's intelligent, strong, brave and technically adept. Often Steven took the leading role in the stories, with the Doctor taking a back seat mainly because [First Doctor] William Hartnell was getting quite frail by this time.

Was it daunting stepping back into Steven's shoes?

Not daunting at all. It's been incredibly exciting. To be honest, it's all seemed very fresh as I remember very little of what Steven was like to play. You have to remember that this 72-year-old bloke has a very different mindset about everything to the 25-year-old guy who was cast as Steven way back then. I've loved doing these three stories though. It's rare I get the chance to act after years of being known as a TV presenter in Britain. It's lovely to go back.

Of course, Steven isn't the only role you play in these stories…

Well, I do a fair impression of Bill Hartnell, which is something Simon Guerrier has latched onto. There's a lot for the Doctor to say in these scripts.

Did you find it difficult to master his voice?

No, because there was a real quirkiness to the way he spoke. He had this way of seeming to bumble his way through his lines, adding lots of 'hmmms' all over the place. Bill also always kept his hands very close to his face because he knew that television was a very small medium and if he was going to do a gesture he'd make damned sure the audience was going to see it! He was always touching his chin or his cheeks and I've found myself doing the same things in the recording booths. It helps me deliver his lines.

In these stories Steven spends a lot of time with new boy Oliver. It almost feels like he has his own companion now…

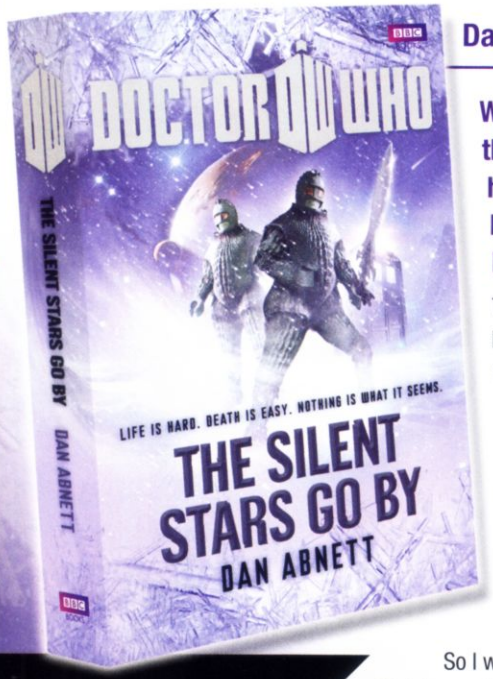
What an interesting point. Yes, Steven is given the chance to give Oliver the benefit of his experience of TARDIS life. It's been a great pleasure working with Tom and we've worked up quite a rapport. The sad thing in doing these audios is that for the short period of time when you work together you become the best of friends and then you never see each other until you do another. It's rather sad, but that's just the actor's life.

Simon's original pitch for *The First Wave* had Steven and Oliver in a prison cell waiting to be executed. David Richardson wasn't sold on the idea so Simon reworked the idea, this time throwing in an old *Doctor Who* monster.

CD Cover Design: Simon Holub. Feature compiled by: Cavan Scott.

CHRISTMAS PAST...

CHRISTMAS ISN'T WHAT IT'S GOING TO BE...


DOCTOR WHO
THE SILENT STARS GO BY
DAN ABNETT
LIFE IS HARD. DEATH IS EASY. NOTHING IS WHAT IT SEEMS.
THE SILENT STARS GO BY
DAN ABNETT

Dan Abnett talks about writing this year's *Doctor Who* holiday-themed novel...

When I was asked to write this year's special Christmas hardback novel for *Doctor Who*, I sort of assumed that it should be a Christmas story.

The tradition of the big, stand alone hardback began last year with Michael Moorcock's wonderful *Doctor Who* book *The Coming of the Terraphiles*, and when I was invited by the BBC to write this year's, I was naturally honored and said yes immediately. The BBC didn't ask for a Christmas story, exactly, but I felt it was the sort of book that people might get for Christmas, or read over the holiday season. It was the novel equivalent of the special Christmas TV episode.

So I wanted to make it Christmasy, but not so Christmasy that if you read it at any other time of the year it would seem odd and unseasonal.

The Silent Stars Go By (that title is a line from a Christmas carol - as are all the chapter titles in the book) is therefore packed full of Christmasy elements: snow, festivities, frost, moving stars, shepherds, feasts etc... it just isn't actually set during Christmas. The Doctor and his companions Amy and Rory are looking for a great Christmas to enjoy. What they find is something rather more dangerous.

When it came to picking the monsters, I wanted to use a classic, and the Ice Warriors seemed the perfect fit... Ice? Christmas? You see? Ice Warriors are, to an old *Doctor Who* fan like me, a classic part of the canon, second only to Sontarans and Cybermen as a serious threat. But they haven't yet been seen in the new version of the show, and they haven't appeared on TV since the 1970's. With only four proper screen appearances (two Second Doctor stories, two Third Doctor), it's a wonder they are so highly regarded.

They have, of course, appeared in many other *Doctor Who* stories: comics, novels and audio adventures. I had to wait for my story to be approved in case the TV show had decided to use the Ice Warriors and a clash needed to be avoided.

The Ice Warriors are huge and green, bulky and shambling. They were always very, very large actors wearing the suits. They're very memorable and very threatening, but they also don't seem very agile, and they're supposed to be magnificent warriors who've conquered a great empire. I tried to write them in a way that combined both aspects: the sheer lumbering menace of a big actor in a (dare I say it) heavy rubber suit for that delicious nostalgia, blended with a sense of alien soldiers who were extraordinarily strong and capable. They're the monsters you remember, but they do things you might find quite surprising.

The Silent Stars Go By is my fortieth novel, and I've enjoyed writing each and every one of them, but I can't remember one that was as much fun to create. I felt like a kid again, and my Christmases had all come at once.

Doctor Who:
The Silent Stars Go By
BBC Books $11.99
Available: Now

Slaar, the Ice Warrior leader that led an attack on Earth in the 21st century in *The Seeds of Death*.

THE RED PLANET

Although they would later abandon it, the Ice Warriors' original homeworld was the red planet Mars in our own solar system. The Doctor has visited Earth's close neighbor on at least two occasions. In his Fourth incarnation he and his companion Sarah Jane Smith negotiated the traps and puzzles of an Osiran pyramid in an attempt to defeat the insane Sutekh [*Pyramids of Mars* – 1975]. Later, Sarah Jane would prevent an unmanned NASA probe from discovering the pyramid [*The Sarah Jane Adventures: The Vault of Secrets* – 2010]. In 2059, the Tenth Doctor paid a visit to Earth's first manned, but ultimately doomed, Martian base.

The Tenth Doctor is in a tight spot in *The Waters of Mars*.

. AND FUTURE

Sarah Jane Smith is menaced by a Martian in *The Monster of Peladon.*

Unhappy Holidays

Other Christmas Days spoiled by alien arrivals...

The Runaway Bride (2006)

The Tenth Doctor meets Donna Noble for the first time, and the encounter sets off a breakneck adventure that races through the middle of Christmas. The first taste of Catherine Tate's brilliant portrayal of Donna, and a wonderfully evil turn by Sarah Parish as the Empress.

Voyage of the Damned (2007)

Kylie Minogue. Bernard Cribbins. Geoffrey Palmer. Russell Tovey. David Tennant. On the Titanic. In space. Are you kidding? How much better could a Christmas present be?

A Christmas Carol (2010)

Another exciting yet seasonably lighthearted adventure with a theme of marriage. This sees Amy and Rory on honeymoon and guest stars Katherine Jenkins and Michael Gambon. A fine example of how to do a self-contained story that still acknowledges the history of the show.

Art by: Lee Binding

ICE, ICE BABY!

For a race of monsters with comparatively few appearances to their name, the Ice Warriors have certainly made an impression.

The reptilian Ice Warriors, a proud and noble race that originated on the planet Mars, were created for *Doctor Who* by the great Brian Hayles, and debuted in *The Ice Warriors* in 1967, when they threatened the Second Doctor and his companions Jamie and Victoria. Sadly, two episodes of the six-part debut series no longer exist. Two years later, they were back in *The Seeds of Death*, facing the Second Doctor and Jamie again, this time with Zoe along for the fun.

It is the Ice Warriors encountered by the Third Doctor, in *The Curse of Peladon* [1973] and *The Monster of Peladon* [1974] that really made them a fascinating prospect. As representatives of a powerful and complex civilization, they weren't necessarily monsters. This was a species that was more than a two-dimensional evil threat, and required consideration and diplomacy.

The Ice Warriors' potential as a "fine and noble" race was mentioned by the Tenth Doctor in 2009's *The Waters of Mars.*

David J Howe brings us the lowdown on the latest official *Doctor Who* merchandise...

Blew $9.99 each. Available: Now

WIND UP DALEK and TARDIS

Many things can be wound up: clocks of course... but also jumping teeth and radios. Now you can have your very own wind-up Dalek and TARDIS models! These little cuties will run across any flat surface, stop and then spin around before heading off in a different direction. Ideal as party favors, or desktop toys, the Dalek is in the red livery of the Drone, while the TARDIS is, as might be expected, the familiar blue box.

Character Options/Underground Toys.

'THE FLESH' GOO POD

$9.99. Available: Now

Variants of this item have been available ever since a mad scientist invented the formula for 'goo'. This TARDIS-shaped plastic box with lid contains a handful of the gooiest white goo yet created, and within can be found three from a random selection of parts of the Doctor's body – mine had a head and two arms, but there are also two legs to be found. The goo is, of course, 'the flesh' – an artificial compound used to create Gangers – and you must take care not to drop or leave it on carpets or furniture as it will make an awful mess! But the best use for the flesh is to make impressive fart noises as you press it into the pot with your fingers...

Ripple Junction.

T-SHIRTS

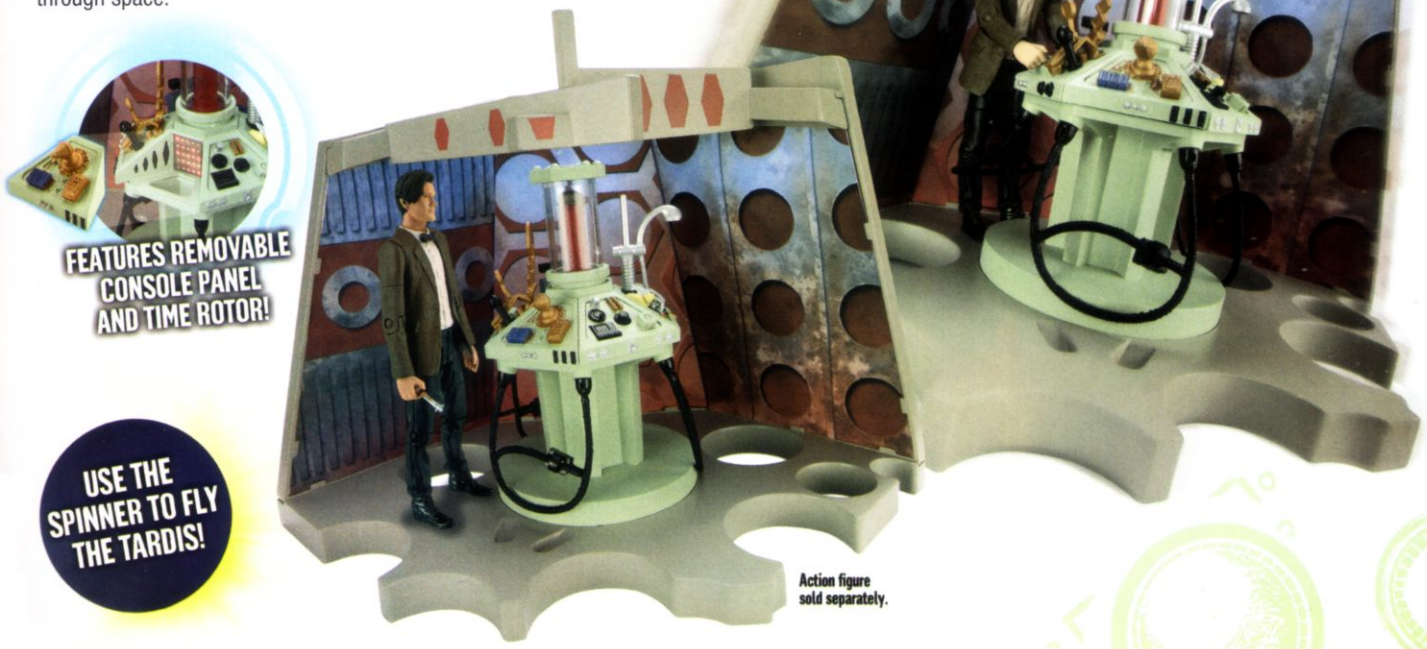
$19.99 each. Available: Now

There are a lot of T-shirts available, and those which stand out are those which innovate and amuse. Ripple Junction has just released two fantastic cotton shirts. The first is in black and features the classic and iconic image of a NASA spaceman on the moon alongside the American Flag … but in the background can be seen a familiar blue box. The second shirt is in white, and has a printed breast pocket in which can be seen the Doctor's sonic screwdriver … but it's all printed in a 3D effect. The shirts are available primarily in specialty and online stores such as Hot Topic, Trans World, Art.com, BBC Worldwide, 80stees.com, Stylin' Online, Newbury Comics, Think Geek, Entertainment Earth and TVStoreonline.com. So get styled up with the latest *Who* Tees.

Character Options/Underground Toys. $41.99. Available: Now

JUNK TARDIS CONSOLE PLAYSET

From the moment we saw the Doctor and Idris building a TARDIS console out of junk in *The Doctor's Wife*, we knew that it wouldn't be long before it was available as a toy… and here it is! The playset contains the two back walls, floor and console, and it all clips together fairly easily once you figure out which way round all the pieces need to go. The console features a removable uppy-downy column, and one of the control panels can be removed from it. In a nice touch, there are plastic safety straps into which your *Doctor Who* figures can be placed so that they don't fall out as the console flies through space.



THE RECREATION GENERATOR

Frazer Hines and Wendy Padbury as Jamie and Zoe are menaced by the White Robots in *The Mind Robber* [1968].

Thanks to the readers who have sent in pictures of their own *Doctor Who* inspired creations, a selection of which we present here. From robot costumes to earrings, and plates to paintings – a *Doctor Who* twist can be given to any project.

Cody Ferrell
Rogersville, Tennessee

"This photo is of me (Seventh Doctor), Rex Hickey (Tenth Doctor) and Steven Stanley (Captain Jack) at the Tellus Museum in Georgia for SciFi Night at the museum. We all put our own costumes together and Rex built the TARDIS himself which he takes to conventions and other events. The hardest part of my costume was the sweater, it was all hand painted with a question mark template. At the museum, we were surprised at the number of *Doctor Who* fans there that night. We drove all the way from Tennessee and meeting all the other fans was definitely worth it."

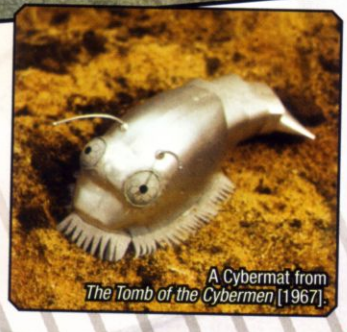
Billy Davis
Baldwin, New York

"I recreated the White Robot from the 1968 Second Doctor adventure *The Mind Robber*. I built this costume myself and deliberately limited myself to the same budget restraints imposed on the designers of the original monster costume. I used cardboard and vent house. The costume debuted at the Chicago TARDIS convention and I was very fortunate to pose for a photo with stars from the original episode – Wendy Padbury [Zoe] and Frazer Hines [Jamie]."

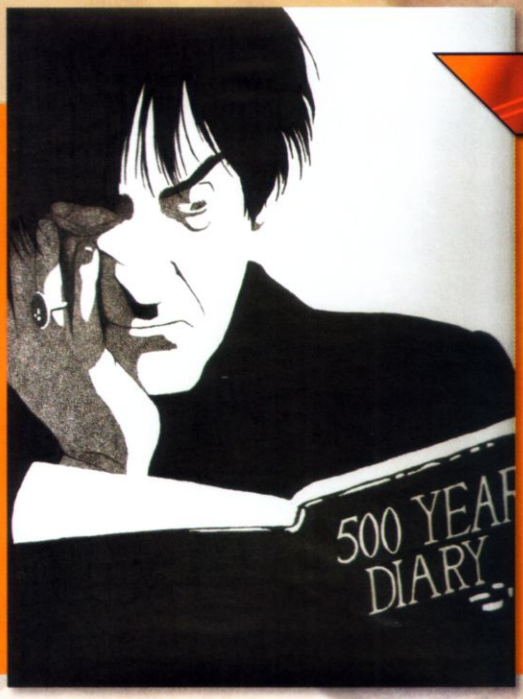
After 43 years, Wendy and Frazer take their revenge on a White Robot.

Paulette Inhofe
Rothschild, Wisconsin

"Here is a picture of my Cybermat earrings and pin. The head is the bottom corner of a child's white glue bottle. The main body parts are different size straws. The tail is also the string that holds the straws together. A small wrap wire is the antennae, and the base is fabric cut with a pair of pinking shears. The head is glued to the body and the whole thing is spray painted silver. The eyes are a drop of nail polish."



A Cybermat from *The Tomb of the Cybermen* [1967].



Josslyn Bond
Floyds Knobs, Indiana

"I've enjoyed making artwork for years. This is an ink drawing of my favorite Doctor. The last few years I've been lucky enough to meet several *Doctor Who* actors at conventions. Some of the fantastic people I've met who have been kind enough to sign my artwork are Paul McGann [Eighth Doctor], Nicholas Courtney [the Brigadier], Frazer Hines [Jamie], Maureen O'Brien [Vicki], Deborah Watling [Victoria], Sylvester McCoy [Seventh Doctor], Sophie Aldred [Ace], Peter Purves [Steven], Eric Roberts [the Master], Anneke Wills [Polly], Colin Baker [Sixth Doctor], Louise Jameson [Leela] and Mark Strickson [Turlough]."

Danielle Hernandez
Staten Island, New York

"For my 18th birthday, I decided to go out with a few friends to do pottery. Of course, being surrounded by fellow Whovians with a paintbrush in hand, the plate I made had to be *Doctor Who* related. Then my *Blink* inspired creation was born! Bon appétit!"

Glenn Husa
Bridgeview, Illinois

"I'm an art major and I recently got my Associates in Fine Arts. The drawings are of Amy Pond and Alaya. I do a lot of portrait work, mainly in charcoal, so working on the drawings was fun, but difficult as well (especially with Alaya). The drawings themselves are made on plain white sketch paper using General's Charcoal and lots of erasing."

Jennifer Roesch
Warren, Michigan

"I built a replica of Captain Jack's earpiece to wear with my Jack costume for the Gallifrey One convention this past February. It was built from a blue LED, some ballpoint pen tubes, a thin aluminum tube, a light-stick style flashlight, part of a pair of sunglasses, an ear bud from a pair of headphones, and a small circuit board with an on/off button.

I was actually contacted by a gentleman who worked as part of the crew for the first two series of *Torchwood* and also on *Torchwood: Children of Earth* and he said it was the most accurate, functioning replica he'd seen, and he wanted to commission me to create one for him!"

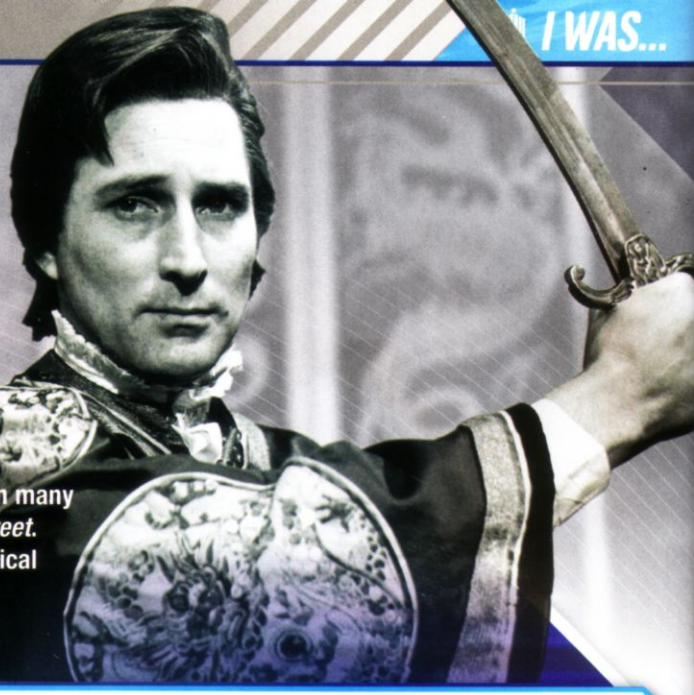
Teresa Burch
Hamilton, Ohio

"In honor of my favorite Tenth Doctor episodes *The Sound of Drums/Last of the Time Lords*, I drew the Master with his Laser Screwdriver and Chameleon Arch; but it looked too plain. As a result, I wrote the repeated phrases 'here come the drums' and 'the never-ending drumbeat' as if the Master had written it, to signify the constant drumming. Since it is supposed to be the Master's handwriting, I didn't have to worry about it being legible."

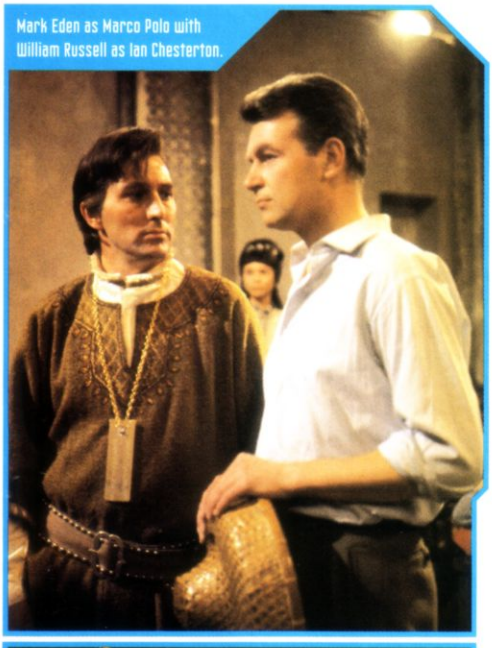
If you have built your own prop, sewn your own costume or created anything at all based upon or inspired by *Doctor Who*, why not share it with *Doctor Who Insider*? Just send us a high-resolution photograph of your work, along with your name, full address and a description telling us how and why you made it, to ***dwi@panini.co.uk***.

If your picture is chosen to be printed on these pages, you will receive a free copy of the *Doctor Who Magazine Special - 200 Golden Moments*.

I WAS... Marco Polo



Mark Eden has had a long career in television, having appeared in many series over the years – including *The Prisoner* and *Coronation Street*. But in 1964, Mark played *Doctor Who*'s very first 'celebrity' historical figure – Marco Polo in the adventure named after the famous Venetian explorer. Here Mark tells *Doctor Who Insider* about his specially made costumes, and biscuits from William Hartnell…



Mark Eden as Marco Polo with William Russell as Ian Chesterton.

Marco Polo is caught between the Doctor and Kublai Khan.

Hello Mark. Nearly 50 years later, and here you are talking about playing Marco Polo in* Doctor Who*… How did you come to be cast as this great historical figure?

I'd never met Waris Hussein [the director], but I did know the producer, Verity Lambert. I'd been up to see her about something else, I think, and they just asked me to go along and see them. I thought, it's just another job, although I knew it would be a nice one. I got on terribly well with Waris, who was great fun, and I always got on well with Verity. I was quite surprised when they offered it to me. The money wasn't very good – it never was with the BBC, but that wasn't the point. I thought, this will be fun to do, and it was. It's one of the things I've enjoyed the most in my long career.

In* Marco Polo*, William Hartnell played the First Doctor. What was he like to work with?

He could be a bit of a grumpy old man! I'd worked with Bill before and I think he considered himself a little above doing *Doctor Who* – but not much – because he'd been in lots of big films. What we didn't know at the time was that he was ill. But he was always a bit grumpy, which I think was good for the part. A grumpy old man who kept forgetting things. He captured the part perfectly. It was a real dimensional thing with him, there were always things going on. I always got on well with him. He was particularly grumpy one day, all the way through rehearsals. The next morning he came in with a little posy of flowers for each of the ladies, and a tin of biscuits for the men, which I thought was very sweet. It was his way of saying sorry for being grumpy.

Marco Polo marked the first time that* Doctor Who *had been featured on the cover of Britain's* Radio Times *TV listings magazine.

Yes, we got the *Radio Times* cover – me, Bill Hartnell and Derren Nesbitt [Tegana]. But William Russell [who played companion, Ian Chesterton] was terribly miffed. He was very angry about that! I don't know why they left him off.

Doctor Who never had a lot of money spent on it, but you had a different experience working on* Marco Polo*…

They spent an enormous amount of money on it! My costumes were made especially for it, which was unheard of at the BBC. I remember Derren Nesbitt's costumes were brilliant, and he looked marvelous. And they even used horses in the studio.

What do you remember of being in the studio over the seven weeks of making* Marco Polo*?

I just remember having lots of fun and lots of laughs. In those days we used to rehearse it like a play. And then we'd go into the studio on a Friday and do a technical rehearsal with all the cameras, and then we'd do it. We had time to work on it and put a little bit of subtlety into it. And after we'd finished the last episode, Waris invited us all round to his house for dinner, and entertained us. It was lovely.

And then the entire story was wiped from the BBC Archives and no longer exists. How does that make you feel?

It makes me very sad, as I would love to see it. We did all this work, and then somebody wiped it. It was sold all over the world, and everybody's hoping that it will turn up one day, but it hasn't yet. So many people can't believe that somewhere, somebody hasn't got it.

Looking back to January 1964 and starting work on* Marco Polo*, what do you remember the most?

That we had very little to work with. Now they have such technology, but in those days we didn't. We went from high up in the mountains to the court of Kublai Khan over seven weeks, and it was all done in the studio. And today I still get letters about *Doctor Who*. I get photos to sign all the time, and I look at them, and think, gosh, did I really look that good back then!

Interview by Mark Wright.

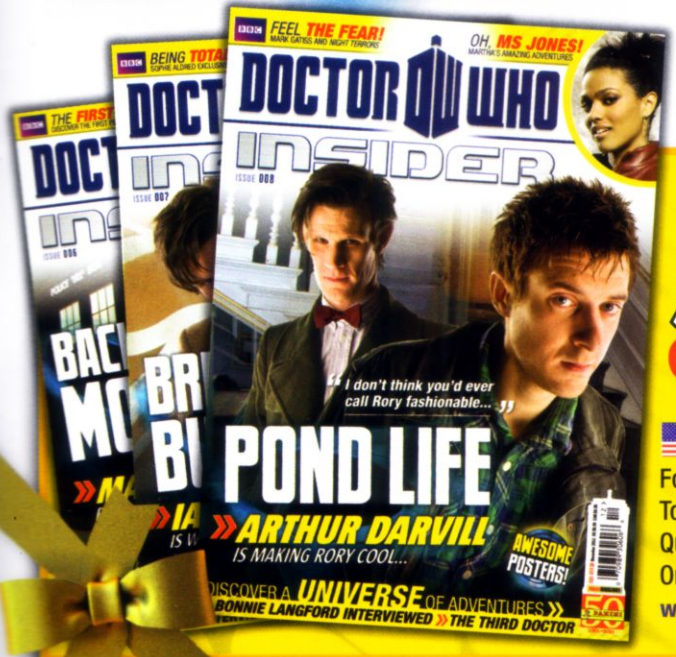
DOCTOR WHO INSIDER

NEXT ISSUE!

ISSUE 9
OUT DECEMBER 8 »

PRICE **$6.99**

Happy holidays with
THE DOCTOR
as we go behind the scenes of the Christmas Special!



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